# MUSICAL COURIER

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*Photo by A. L. Schafer, Columbia Pictures.*

## GRACE MOORE

**Makes Her Debut With the Chicago Opera in Manon in December and Appears at the Metropolitan in the Same Role in January**

*MARIA CARRERAS,*
*pianist, will be heard at Town Hall on November 17.*

*ALEXANDER RAAB*
*and his first class using the Moor Double Keyboard Piano in Berkeley, Cal., in September. Left to right: Sarah Unna, Norma Brown, Margaret Howard, Ned Herzstam, Mr. Raab, Peter Jarrett, Peter Arnold and Wanda Krasoff.*

*ROMAN TOTENBERG,*
*Polish violinist, on the SS. Lafayette en route to New York, where he recently arrived for another tour of concerts.*

*RONALD MURAT,*
*violinist and composer, member of the Juilliard School faculty, New York, has been appointed musical director of Friends of Music of the Lower Connecticut Valley. This organization has been formed for the purpose of developing an appreciation of music by presenting professional concerts. Mr. Murat has been identified with musical activities in this section for some years and maintains a summer studio at Haddam, Conn. For the first season, the summer of 1937, it is planned to give an orchestra concert, a violin and piano recital, and a concert of ensemble music with a vocal soloist.*

*DORIS DOE,*
*contralto of the Metropolitan Opera, at her summer home in Bennington, N. H.*

*BEVERIDGE WEBSTER*
*and YEHUDI MENUHIN*
*at the latter's ranch in Los Gatos, Cal. Yehudi and the young American pianist have been friends since they met in Paris in 1926.*

*CARA VERSON,*
*pianist, who specializes in modern music, recently returned from her summer home in the heart of the Lake Superior national forest in Minnesota. Her cabin is located over one hundred miles from the nearest railroad and a piano is brought in by truck each summer. Here she has ample leisure and quiet for study, and has added several modern compositions to her repertoire, to be used on programs this season.*

*ABRAM KAROL,*
*young American violinist, includes among his appearances this season recitals in Atlantic City, N. J., and Allentown, Pa. This month he appears as soloist with the Civic Symphony Orchestra of Philadelphia, Pa., of which Emil Folgmann is conductor. Mr. Karol also is to play with the Madrigal Society under the direction of Henry Hotz.*

*SYDNEY RAYNER,*
*Metropolitan Opera tenor, sang Aida and Faust in Toronto on October 14 and 21. October 30 he appeared at the Brooklyn Academy of Music and on November 6 and 7 he sang Carmen with Mme. Wettergren in Cincinnati. Mr. Rayner will be with the Metropolitan the entire season. (Photo by G. L. Manuel Frères.)*

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# MUSICAL COURIER
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## Vienna Has Memorial Concerts For Bruckner's Anniversary

### Master Dead Forty Years—Klemperer and Weingartner in Baton Art—Flagstad Makes Brilliant Local Debut—Milstein and Bampton Appear

By PAUL A. PISK

VIENNA.—Immediately after the inauguration of the new director, Dr. Erwin Kerber, a series of brilliant evenings marked increased activity at our State Opera. The tide of sensational events of the Salzburg Festival (partly revived in Vienna through Toscanini's unexpected repetition of his Salzburg Fidelio with Lotte Lehmann and the entire Salzburg cast, each time with triumphal success, before sold-out houses) had hardly ebbed away when other distinguished guests came to embellish our musical life.

Eminent among them is Hans Knappertsbusch, formerly of Munich, who is to conduct many evenings here. We heard an excellent Tannhäuser with Lotte Lehmann and Max Lorenz; also a scenically renewed Elektra, which had not been done in Vienna in some years, and which gained in importance by Rose Pauly's inspired impersonation of the title part. Knappertsbusch conducted also another Strauss opera—Rosenkavalier—for which he brought with him from Munich, Berthold Sterneck, who impressed as an attractive and resourceful Baron Ochs. Anni Konetzni was excellent as the Marschallin.

FLAGSTAD CONQUERS

Weingartner, after his resignation as director of the Opera, remaining as guest conductor and honored with the title of general music director, had occasion to lead the entire Ring, also Tristan, under very festive auspices, these performances marking the Vienna debut of Kirsten Flagstad. To describe her performances, were to repeat the volumes of praise which have already been lavished upon this artist, and it will suffice to say that her vocal achievements were justly appreciated by our audience. At one of Flagstad's triumphal appearances, King Edward VIII of England was present.

BRUCKNER MEMORIAL FESTIVAL

The fortieth anniversary of the passing of Anton Bruckner gave the opportunity to hold here the seventh Festival of the International Bruckner Society—a fitting tribute from the city where the master lived and worked for so great a part of his life. The festival as a whole made a deep impression and no doubt greatly added to the more general understanding and appreciation of the great composer whose full importance, even forty years after his death, has not yet been entirely recognized.

The dimensions of this article not permitting a detailed report of the many commemorations with which Austria gratefully honored the master, Bruckner, only some of the outstanding events can be mentioned. There was first of all the Philharmonic Bruckner Festival Concert, for which Otto Klemperer had been called as an authentic leader. He gave a powerful and lofty reading of the fifth symphony and gained a personal triumph besides winning new honor for the master interpreter.

A concert of the Society of the Friends of Music and the Vienna Symphony Society combined, brought (under the excellent direction of Kabasta) a solemn hearing of Bruckner's fourth and ninth symphonies in the original and recently published form. The symphony orchestra played two more Bruckner concerts, one in the Konzertverein series, one in the popular Sunday afternoon concerts. The Konzertverein was lead by Karl Böhm.

The Bruckner festivals also offered numerous vocal performances. The Vienna choral societies—two mixed and two male choirs—united forces (Konzerthaus) and gave shorter choral works of Bruckner, concluding with the Te Deum, in which leading Vienna soloists assisted. A concert in St. Stephen's had the F minor Mass and a repetition of Te Deum. A remarkable performance of the string quintet, in a chamber concert of the Konzerthaus Society, was also appreciated.

EMINENT SOLOISTS

Soloists from everywhere have already been heard here, and the season is hardly begun. Milstein, with his brilliant technic and magnificent tone, played Brahms, Mendelssohn, and Tschaikowsky with orchestra and scored his wonted success. On an extensive tour leading to America and Asia, Simon Goldberg, violinist, and Lili Kraus, pianist, gave three evenings (doing the entire cycle of Beethoven violin-piano sonatas) with signal finish and success.

A promising and attractive English singer, Maud Nelson, made an unusually favorable impression. She was introduced and accompanied by George Reeves, known in England. We also heard him as a piano soloist of copious technic and stylistic understanding.

And last but not least, among the season's first foreign guests, was Rose Bampton of the Metropolitan Opera, who through her charming personality and vocal and artistic achievements, gained the hearts and plaudits of a most interested audience.

## Bratislava Celebration

BRATISLAVA (CZECHO-SLOVAKIA.) — On September 26, the Slovak National Theatre of this place invited critics and a large audience to a gala performance of Smetana's Bartered Bride, staged for the semi-centennial commemoration of the existence of the establishment. The history of the Bratislava theatre goes back to 1439, when passion plays and school dramas were given here. The present theatre building was opened September 22, 1886. Early in March, 1920, Bratislava opened its permanent season of the Slovak National Theatre, its opera-chiefs Oskar and Karel Nedbal carrying it to a high point of excellence. The repertoire also comprises German and Hungarian performances.

G. W. B.

## Opera by Lodovico Rocca Wins Success at Bergamo Premiere

### Mystical Libretto Draws Appropriate Music from Composer—Style Like That of His Dybuk—Audience Lavish with Applause

By MARY TIBALDI CHIESA

BERGAMO.—A new opera by Lodovico Rocca, author of Il Dybuk, one of the most successful theatrical works (so far as Eupore is concerned) of recent years, was presented at Bergamo on October 1. Entitled In the Land of Legend, the libretto by Cesare Meano deals with a dark medieval tale in sombre atmosphere.

It is all about the warrior King Kedar and his fiery sweetheart Degrena. In a mysterious castle a girl, The Beautiful Prisoner, pines away a melancholic life, spinning and singing. There is a Boy, symbol of youth and eternal love, sent by Fate to prevent the nuptial bond between the Beauty and the savage King. The only escape offered by Destiny is death, and Destiny would also have it that the girl's first love-kiss shall kill her. The Boy is in on the secret and fights against his passion; the Girl knows it, too, but prefers death to shame and disgrace. The Boy finally yields to his beloved's caresses and is happy to expiate with his head.

ROCCA'S ART

The atmosphere of the work is suggestive and dreamy throughout. Dark colors and sorrowful events fascinate the spirit of this young Italian composer, and Rocca loves to dwell musically in obscure and shady abodes. They stimulate his creative power, inspire him to give expression to the strange, fantastic sonorities, floating, sinuous melodies, and changing, troubled colors of which he is apparently so fond. His orchestral-expressive means are peculiar and captivating in their skilled complexity, a subtle emotion pervading his music. This is felt in the present opera, as it is in Dybuk, and as the theatre is primarily fiction, illusion, and imagination, theatrical works of this kind have a powerful attraction for the audience.

The public that filled the Teatro Donizetti of Bergamo was won over to the poetic legend and to Rocca's music. The success was a hearty one. Twenty times the composer was acclaimed, surrounded by his excellent interpreters, namely, Maestro Franco Ghione (conductor), baritone Antenore Reail (Kedar), tenor Giovanni Voyer (The Boy), Mezzo soprano Nini Giani (Degrena) and soprano Delia Sanzio (The Beautiful Prisoner). The scenes had been painted by Zappetti, on drawings by Contardo Barbieri. They were both efficient and appropriate. Maestro Benaglio had prepared the chorus finely, while Messina superintended the dramatic action with infinite care.

The second act was on the whole considered the best of the opera, being the most passionate and flowing in inspiration. Other outstanding pages, exquisite in detail and lyrical outpouring, and some vigorous war rhythms, were noted in the first act, while the musical expression of the tempest in souls and elements (last act) could not fail to raise the enthusiasm of the listeners.

## Sibelius Fete Ends In Helsingfors

### First Symphony Played—American Artists Perform—Eugen Onegin at Opera

By NIKOLAI LOPATNIKOFF

HELSINGSFORS.—A Sibelius matineé, a sort of last echo of this special Sibelius Year, was given under the direction of Georg Schneevoigt. It was at the same time the opening of the new season. The principal work was the first symphony.

The Helsingfors Orchestra also devoted a concert to another Finnish master, the late Toivo Kuula. Alma Kuula, the composer's widow, was the soloist. Osterbotnsk Suite, a fresh and colorful work, made a particularly deep impression.

America sent us two instrumentalists: Efrem Zimbalist, violinist (V. Sokoloff at the piano), highly appreciated here; and Carol Moorland, pianist, who played the Schumann concerto with the Helsingfors Radio Orchestra, under Toivo Haapanen. The next day she offered an interesting recital.

Sakari Heikinheimoqui, Finnish pianist, made a successful debut with the Radio Orchestra, under Haapanen, playing concertos by Mozart, Tchaikowsky and Merikanto. The soloist of the first symphonic concert falling ill, Eduard Erdmann, pianist, who happened to be here, was called upon and gave a magnificent interpretation of the Beethoven concerto in B flat.

Notable changes have taken place at the Helsingfors Opera, its musical director Armas Jarnefelt (ex-director of the Stockholm Opera), having resigned. Leo Funtek, appointed to the post of first conductor, opened his engagement with a re-staging of Eugen Onegin by Tschaikowsky, the success of the representation being due particularly to the work of Arbenin, Russian *metteur en scène*. The choral scenes were especially significant. Mmes. Aholainen (Tatjana), Soini (Onegin) and Almi (Lensky) were excellent.

## Ballet Russe Begins New York Season

### First Performance of Dance Drama Based on Berlioz' Symphonie Fantastique Is Feature of Opening Night

By LEONARD LIEBLING

Presented by Sol Hurok, Col. W. de Basil's Ballet Russe opened a two weeks' series at the Metropolitan Opera House on October 29, and a brilliant capacity audience was on hand for the seasonal premiere of the popular organization.

The program offered a "first time" in New York with the choreographing (by Leonide Massine) and dancing of Berlioz' Symphonie Fantastique; and the rest of the evening brought the familiar Aurora's Wedding, and Boutique Fantastique with Tschaikowsky music for the former, and a Rossini score for the latter.

Framework for the Berlioz production was scenery and costumes by Christian Gerard.

This Symphonie production merits the highest praise in every way with particular distinction going to Massine, both for his imaginative arrangement and his masterful assumption of the youthful Berlioz. Partnering him with grace and feeling was the lovely Tamara Toumanova, truly being poetry in motion. The pair scored a resounding triumph.

Massine's scenario adheres faithfully to the well known *idée fixe* story of the Symphonie Fantastique, and especially effective were his choreographic conception of the episodes in the country, at the ball, and March to the scaffold, with the eerie dance of the witches. The last named spectacle is a sensational picture, and received unbridled enthusiasm from the audience. For this reviewer, the Berlioz score registered with added eloquence because of its illuminative "balletizing" by Massine.

Nina Verchinina and George Zoritch also made a strong impression with their sharply individual characterizations. An excellent orchestra led by Efrem Kurtz, did ample justice to the musical portion of the outstanding presentation.

David Lichine, Paul Petroff, Marc Platoff, Alexis Kosloff, and Yuref Shabalesky also shared worthily in the solo honors of the evening.

PAVILLON PREMIERED

On Friday evening, October 30, the bill had another work new in the metropolis, a bright and generally appealing short ballet called Pavillon, cleverly designed by Lichine and done to music by Borodine. The well liked Le Beau Danube (Massine-Johann Strauss) also reappeared, and there was a repetition of the resplendent Symphonie Fantastique. Those two numbers also enriched the program of the Saturday matinée (October 31) and in the evening there came Lac des Cygnes, Scheherazade, and Aurora's Wedding.

On Sunday evening (November 1) Berlioz again had the feature spot, flanked by Pavillon, L'Apres-midi d'un Faune, and Prince Igor.

The Ballet Russe has become a favorite entertainment of the New York season, and its *stagione* here is serving as a warmly encouraging prelude to the extensive tour in prospect for the company this winter.

## Unknown Wolf Songs Published

VIENNA.—Much interest has been stirred by the recent publication of a number of hitherto unknown songs by Hugo Wolf, which have been issued by the Musikwissentchaftliches Verlag of this city. The songs date from the earliest period of the composer's career, before he was twenty.

G. D.

## New Honegger Opera

MONTE CARLO.—Raoul Gunsbourg, director of the Monte Carlo Opera is planning the creation here of Arthur Honegger's latest opera, L'Aiglon, based on the Rostand play.

S. J.

# Cincinnati Symphony Orchestra Opens Year in New Surroundings

### Old Music Hall Presents Renovated Air as Concerts Return There After Twenty Years—Goossens Leads American Premiere of Strauss Excerpts—Novaes Delights as Soloist

CINCINNATI, O.—There was an air of expectancy on October 16 when music lovers of Cincinnati seated themselves in Music Hall for the opening of the orchestra concert season. For those who had heard the earlier concerts in this great old hall, known from coast to coast for its perfect acoustics and musical traditions, it was a reverent homecoming. For the neophytes there was the element of the mystery.

The largest audience of season ticket holders ever assembled here found the old stage decorated with a new aluminum-painted back-drop and modern chairs. Music Hall had lost its air of age, and was awakened from the long slumber into which it sank when the symphony concerts were moved to a newer, smaller hall twenty years ago. When the buoyant director, Eugene Goossens, came on the stage he was greeted with fanfare and a prolonged outburst of applause. He lifted his baton and the orchestra burst into the National Anthem. The audience rose and the forty-third season of the Cincinnati Symphony Orchestra was begun.

Goossens opened the concert with the overture to Weber's Der Freischütz and wove a spell of happy memories for the older concert-goers, while the younger listeners found in it a stirring freshness and joy. Solo passages afforded the audience full opportunity to hear and appreciate again the various principal soloists of the orchestra whose artistry is such an asset to the ensemble.

Following this came the Brahms symphony (No. 1) in C minor (op. 68), its colorful beauty and delicate tracery brought out exquisitely by Mr. Goossens' subtle conducting.

Sibelius' interesting tone poem, En Saga, was given a fine reading and expanded under Goossens' interpretative handling.

To add interest to the program and pursuant with his plan to bring the best of the new music to enrich Cincinnati's musical knowledge Goossens played two numbers by Richard Strauss, the American premiere of the prelude to Act III from Arabella (op. 79) and a potpourri from Die Schweigsame Frau (op. 80). These were alive with interesting phrases and effects. The concert ended with the overture to Smetana's The Bartered Bride, a merry round of music. At the conclusion of the concert an ovation lasting for several minutes was showered upon both conductor and orchestra.

NOVAES IS SOLOIST

The second concert on October 23 brought an increasing number of listeners to the hall. Guiomar Novaes, brilliant Brazilian pianist, was the chief attraction and greatly applauded for her fine playing of Beethoven's concerto for piano and orchestra (No. 4) in G major (op. 58). Her performance was notable for the delicate passages of rippling notes, fine crescendi, broad passages and a moving interpretation. Novaes proved herself to be a superb artist whom Cincinnati would like to hear again. Mr. Goossens gave Novaes orchestral support that had finesse of the highest kind.

Haydn's symphony (No. 2, op. 82) in C major was given a delightful reading by Mr. Goossens. Debussy's La Mer, a trilogy of symphonic sketches, and Ravel's La Valse completed the program.

This year the rule of no encores and doors closed to latecomers prevails. Cincinnati is returning to the concert manners established by Theodore Thomas and adhered to by his worthy successor, Eugene Goossens.

M. D.

*SIMON BARER,*
*Russian pianist, makes his American debut in Carnegie Hall, New York, on November 9. His program is made up of works of Bach, Liszt, Chopin, Scriabin, Blumenfeld and Balakireff.*

### *Hill-Coleman Offer Prize for Double-bass Composition*

Hill-Coleman, music publishers, are offering a $50 award for an original composition for double bass and piano. The competition is open only to American citizens. The judges are Leon Barzin, conductor of the National Orchestral Association; Henry Hadley, composer and conductor; Ruggero Vene, composer and conductor, formerly assistant to the late Ottorino Resphigi; and Fred Zimmermann, member of the New York Philharmonic Orchestra and instructor of double bass at the Juilliard School of Music, New York. Entries close February 1, 1937, and the composition chosen will be published by Hill-Coleman. Further information may be obtained from the publishers at 66 West 55th Street, New York, N. Y.

### *Autori Appointed Conductor of Buffalo Orchestra*

Franco Autori has recently been appointed conductor of the Symphony Orchestra of the Federal Music Project in Buffalo, N. Y. The orchestra is planning a series of twenty-seven concerts under Mr. Autori's baton, at the Shea's Court Street Theatre, beginning November 8. Mr. Autori, formerly of the Chicago Civic Opera, and for the past two years a staff conductor for the Federal Music Project in New York City, has announced that he will continue at this series of concerts his policy of presenting regularly works by American composers.

### *Sevitzky to Conduct Concert in Indianapolis*

Fabien Sevitzky is to fulfill an engagement as guest conductor in Indianapolis, Ind., on November 17. His program includes Berlioz' Roman Carnival, Debussy's nocturnes, his own transcription of a Bach chorale, the prelude to Wagner's Die Meistersinger, and the fifth symphony of Tschaikowsky.

### *Sunday Nights at Nine Assembles Eighth Edition*

Catharine A. Bamman announces the opening on November 29, at the Barbizon-Plaza Theatre, New York, of the fifth season, eighth edition, of her American adaptation of the Continental revue called Sunday Nights at Nine. Specialists of the drama, dance, radio and concert stage again make up the cast, which includes a number of newcomers.

### *Novaes Begins American Engagements*

After appearing with the Cincinnati Symphony Orchestra on October 23 and 24, Guiomar Novaes, Brazilian pianist, continues her tour, fulfilling recital engagements in Buffalo, N. Y., Chicago, Boston, Dallas, Minneapolis, Daytona Beach, Fla., and Havana. In addition to the Cincinnati organization, she is to be heard as soloist with the National (Washington, D. C.), Detroit, Chicago, Miami (Fla.), and Trenton (N. J.) Symphony Orchestras. Her New York recital is on December 12 at Town Hall.

# St. Louis Prepares Orchestra Series

### Golschmann Feted on Return from Europe—Banquet for Subscribers Introduces Novel "Jinks"—Pinza Scores in Recital

ST. LOUIS, MO.—Vladimir Golschmann has returned from a summer spent in European travel to begin rehearsals for the coming St. Louis Symphony season which was inaugurated on October 30 with an all-orchestral program. Golschmann brought with him many new scores, some of which will have their world premiere, while others are to have their first American performances.

The first annual banquet for subscribers to the orchestra's maintenance fund, was held at Hotel Jefferson on October 23. Thomas Dysart, president of the Chamber of Commerce, played the role of guest conductor and introduced the guests of honor, Vladimir Golschmann and his wife; Mrs. Charles M. Rice, president of the Women's Committee, and Oscar Johnson, president of the symphony society.

Approximately 500 persons attended the gathering. A series of laugh-provoking songs, musical sketches and skits, burlesquing everything from music critics, symphony subscription solicitors to Mr. Golschmann himself, entertained the subscribers and guests following the banquet.

PINZA IN RECITAL

The opening event of the local music season was a song recital on October 20, by Ezio Pinza, eminent basso of the Metropolitan Opera, sponsored by the Civic Music League. A great voice, consummate artistry and an ingratiating personality combined to afford the near capacity audience an evening of rare vocalism. Mr. Pinza's program, while preponderantly sung in Italian, was nevertheless sufficiently diversified in subject and mood to allow a full exhibition of the singer's superb musical endowment.

O. C.

### *League of Composers to Honor Enesco, Chavez and Hindemith*

The season of the League of Composers includes plans for three receptions in New York in honor of composers who are to be in America this season, Georges Enesco, Carlos Chavez and Paul Hindemith. These concerts are scheduled under the league's auspices—two by the Pro Arte Quartet and assisting artists, at Town Hall, New York, on March 7 and April 4. On April 11 at Carnegie Hall, New York, a single performance of Arthur Honegger's Le Roi David is to be given by the league in cooperation with the Philharmonic-Symphony Society of New York. The oratorio will be preceded by the Dance Symphony of Aaron Copland. The league is arranging a group of programs for the NBC Music Guild series. Modern Music, its international quarterly, is published this season in November, January, March and May.

### *Frank G. Tait, Australian Manager, Visiting New York*

Frank G. Tait, a director of the J. & N. Tait Concert Management, also of J. C. Williamson, Ltd., of Australasia, arrived in San Francisco by the SS. Mariposa on October 31 for a brief visit to the United States. After a few days in Los Angeles, Mr. Tait comes East to New York, where he can be reached in care of Dolly Stewart, New York representative for both J. C. Williamson, Ltd., and J. & N. Tait.

### *Tudor Group to Appear*

Selected singers from the New York Madrigal Society chorus (Marguerite Potter, director), known as the Tudor Group, announce several appearances, among them a costume recital for the Musicians' Club, December 8 at the Hotel Plaza, New York. Membership in the Madrigal Chorus is open until November 15. Applications should be made to the secretary, 817 Steinway Hall, New York.

### *Gerard Hekking to Come Here*

Gerard Hekking, cellist, is coming to this country for a tour during the months of January and February under the management of Richard Copley. An early appearance, after his arrival will be with the Rochester (N. Y.) Philharmonic Orchestra (Jose Iturbi, conducting), on January 21.

### *Josef Hofmann Starts Extensive Tour*

Josef Hofmann is on his first extended tour of the season. On October 27 and 28 he played in Washington and Baltimore as soloist with the Philadelphia Orchestra, followed by recitals in Durham and Hartsville, N. C., and an appearance as soloist with the Miami Symphony Orchestra, Arnold Volpe, conducting. During the following week he was heard twice in Havana, Cuba, playing under the auspices of the Sociedad Pro Musica, after which he goes to Mexico for a series of concerts in Mexico City. In December, before returning to New York he will give recitals in New Orleans, Memphis, at the University of Illinois at Urbana, Peoria and Philadelphia. During the rest of that month he will appear in Ann Arbor, Mich., Detroit, Cleveland with the Cleveland Orchestra and on December 24, 25 and 27, as soloist with the New York Philharmonic Orchestra in New York. He is spending the New Year in Kansas City, appearing with the Kansas City Symphony Orchestra on December 31 and January 1. January 30 is scheduled for his annual Carnegie Hall recital in New York.

### *Elizabeth, N. J., Orchestra to Present Siloti in Broadcast*

ELIZABETH, N. J.—The Elizabeth Philharmonic Society opens its fifth season on November 7, at the Masonic Temple, with a symphonic program featuring Alexander Siloti, pianist, as guest artist. This is announced as the farewell performance of the seventy-three-year-old pianist, former pupil of Liszt and teacher of Rachmaninoff, Siloti's cousin.

Commemorating the 125th anniversary of Liszt's birth, the program will include only works by that composer. The concert, under the direction of the society's conductor, August May, will be broadcast over the coast-to-coast networks of the Mutual Broadcasting Company (WOR), marking the debut on the air of both Siloti and the orchestra. Olga Averino, soprano, will also assist.

At the four succeeding concerts of the 1936-37 season the following musicians are to be presented with the orchestra: Josef Lhevinne, pianist, December 9; the London Madrigal Singers, January 10; Ginette Neveu, sixteen-year-old French violinist, February 9; and Ezio Pinza, basso of the Metropolitan Opera, April 14. The Elizabeth Philharmonic, half of whose eighty musicians are professionals and the other half, talented amateurs, expands its activities this season to include appearances in other Jersey communities.

### *Guild for Musicians Adds to Artist Personnel*

Ernst Victor Wolff, harpsichordist and pianist, is among the musicians added to the list of the Guild for Musicians for solo and chamber music over five centuries. Suzanne Bloch, lutenist and singer, player of virginals and recorders, is also announced for the old music concerts. Lecturers for the guild now include Aaron Copland, American composer; Dr. Hugo Leichtentritt, musicologist, historian, composer and critic, now lecturing at Harvard and New York University; and Dr. Felix Gatz, lecturer at New York University, organizer with Nikisch of the Berlin Bruckner Society and conductor of the Philharmonic Bruckner cycle in Berlin.

Dr. Wolff is appearing on a ten-weeks series of broacasts from WOR, with Alfred Wallenstein's orchestra, in programs of concertos for harpsichord and piano. Leonard Liebling is commentator for this series. Dr. Wolff also is Primo Maestro Al Cembalo of the Goettingen, Germany, Handel Festivals. He made his New York recital debut, playing both instruments at Town Hall on October 26.

### *Copyright Extended on Song by Cadman*

Charles Wakefield Cadman and the publishers of his song From the Land of the Sky-blue Water have made copyright arrangements on this song for the next twenty-eight years. The author of the text, Nelle Richmond Eberhart, joined Mr. Cadman in the recent signing of the contracts. This song brought the authors prominence in 1908. Lillian Nordica and Alma Gluck were among the eminent singers who featured it extensively on their programs. It has been translated into many languages, including Russian, and has been widely sung in Europe. From the Land of the Sky-blue Water was first included in a cycle called Four American Indian Songs, but was afterward printed separately. Since then it has been arranged for practically every vocal and instrumental combination. Its radio performances have been many and frequent.

# Washington Hails Openings of Resident and Philadelphia Orchestra Series

### Schipa Sings with Home Players under Kindler—Hofmann Soloist with Ormandy Forces—Kreisler, Sklarevski and Edwin Hughes Presented

WASHINGTON, D. C.—The National Symphony Orchestra opened its sixth season in the Capital's Constitution Hall October 25, before a large audience. Hans Kindler, founder and conductor of the orchestra, was welcomed as he stepped to the podium, with salvos of applause and throughout the program his listeners were enthusistic in expressing their delight over his return and that of the orchestra for another season of concerts. An ovation was accorded him at the close of the concert.

Tito Schipa, Italian tenor of the Metropolitan Opera, was guest soloist, and the gifted singer was hailed on this, his first concert appearance since returning to America last week from a year's stay in his native Italy. In his first group Mr. Schipa sang Una Furtiva Lagrima (Donizetti), and Il Mio Tesoro (Mozart). During these numbers he was sympathetically accompanied by the orchestra. He later sang a group of songs in which Federico Longas assisted at the piano. It was after this group that Mr. Schipa was recalled many times and generously offered encore after encore.

In a box to hear their distinguished countryman were the newly arrived envoy of Italy, Ambassador Suvich and Signora Suvich.

Also in the audience was Mrs. Walter Bruce Howe, a Washingtonian known musically as Mary Howe, whose composition Spring Pastoral was given an enthusiastic reception by the large audience.

Dr. Kindler opened the concert, and the orchestra's winter season fittingly with that stirring passage of triumph, the Entrance of the Gods into Walhalla from Wagner's Das Rheingold. He also conducted Haydn's Symphony (No. 88), Rhumba by Harl McDonald, and Liszt's Les Preludes. The season continues with another Sunday afternoon concert when Howard Barlow, American conductor, will be guest.

HOFMANN WITH PHILADELPHIA ORCHESTRA

The T. Arthur Smith Concert Bureau presented the Philadelphia Orchestra at Constitution Hall on October 27, in its first appearance of the season. Washington offered a warm welcome on Eugene Ormandy who has been esteemed here previously on his merits as guest conductor. Mr. Ormandy thrilled his audience by his superb reading of the symphony (No. 7) in C Major (Schubert). Mr. Ormandy utilized all of the resources of this remarkable orchestra to bring out the beauties of a symphony. Also on the program was the Bach prelude and fugue in F Minor arranged by Lucien Cailliet.

Josef Hofmann was soloist in the concerto in F minor (Chopin). It is difficult with mere words to describe the perfection and beauty of Mr. Hofmann's performance. The enthusiastic, sincere, applause from the filled auditorium, that recalled the artist many times, and the exalted feeling of this writer are but the simplest forms of expression of appreciation.

SKLAREVSKI PRESENTED

On October 26 the Washington Music Teachers' Association presented Alexander Sklarevski, head of the piano department of the Peabody Conservatory, in a piano recital at Barker Hall. Mr. Sklarevski charmed the audience with his delightful interpretations of the variations from sonata in A major (Mozart), La Poule (Rameau), and Capriccio in E (Scarlatti). Next followed the seldom heard sonata (opus 111) (Beethoven). Four Chopin etudes—A flat major, A minor, F minor and E minor—brought an ovation from the audience. They were played with delicate poesy and artisticness that make them a joy to hear. Following came the prelude in D major (Rachmaninoff), Hopak (Moussorgsky), and in conclusion the Arabesques on the Beautiful Blue Danube (Strauss-Schultz-Evler.) In the latter, Mr. Sklarevski displayed his scintillating technic in appropriate ending to a well balanced and beautifully performed program. After prolonged applause Mr. Sklarevski offered five encores. Amongst them were the impromptu in A flat (Chopin), waltz in A flat (Chopin), Barcarolle (Rubinstein), and Turkish March (Beethoven).

EDWIN HUGHES LECTURES

Edwin Hughes, guest teacher of piano at the Washington College of Music addressed an interested group of students and teachers on October 19, in the first of a series of lectures, to be held at the above school. The subject for the evening was the Technic of Interpretation.

Mr. Hughes brought out interesting points during the evening. Particularly amusing was his idea of how he believes compositions get their names. Mr. Hughes said that pieces are composed first and the title attached merely follows. This is obvious in the numerous preludes, nocturnes, and etudes of Chopin, which prove that it was the musical idea that inspired the composer, and that he did not even bother to name it, but put the various compositions under different classifications. Mr. Hughes mentioned The Maid with the Flaxen Hair (Debussy) as an example of a piece as one in which only by tremendous imagination can see any association between title and composition. Mr. Hughes stressed the importance of artistic public playing as the most essential quality to the existence of music.

The lecture closed with delightful piano selections played by Mr. Hughes in which he demonstrated the various types of interpretation.

KREISLER DELAYED

What was anticipated as an enjoyable evening in listening to Fritz Kreisler, violinist, on October 26, turned out to be rather a hectic occasion. The artist was delayed for an hour and a half due to a train wreck, but upon arriving in the city was speedily escorted by police to the Constitution Hall. In the interim various performers were secured, but the audience, restless as they were, paid Mr. Kreisler the greatest tribute they could, by waiting for him and extending him an ovation upon his entrance.

Due to the nervous strain involved, Mr. Kreisler was not relaxed enough to play well. This was the first of a series presented by Mrs. Hodgkins Dorsey.

G. E.

*LEILA BEDERKHAN,*
*Kurdish dancer, makes her debut at the Guild Theatre, New York, on November 15.*

# Boston Symphony Orchestra Has Ruth Posselt as Violin Protagonist

### Young American Artist Applauded in Dvorak Concerto—Concerts by Roland Hayes, Russian Symphonic Choir and Others Offer Interest

BOSTON.—Ruth Posselt, young violinist who lives near Boston, made an unusually successful appearance with the Boston Symphony Orchestra under Dr. Serge Koussevitzky on October 30 and 31, when she played the solo part of the Dvorak concerto. Although Miss Posselt had previously played with the orchestra at a Monday evening concert a year and a half ago, this was her debut in the pretentious Friday and Saturday series, at which the Dvorak concerto, incidentally, had not been played in seventeen years.

Miss Posselt's beautiful tone, virtuoso technic, sensitive phrasing and warm temperament, combined with the authority of a master-violinist, produced a splendid performance, which was followed by the longest and heartiest demonstration of applause in the youthful season. Her playing was, in fact, the redeeming feature in music which, for the present writer, was almost sheer boredom from beginning to end.

The orchestral accompaniment under Dr. Koussevitzky was at every stage in tune with the soloist. The program opened with Stravinsky's Le Baiser de la Fée, which had its only previous Boston hearing at a concert by this orchestra in Sanders Theatre, Cambridge, under the composer a couple of seasons ago. The music made a delightful impression at these latest performances. The only other number on the program was Schumann's D minor symphony, which received a warmly lyrical performance under the ministrations of Dr. Koussevitzky.

ROLAND HAYES SINGS WAGNER

Roland Hayes drew a fairly large audience to his recital in Symphony Hall on October 25. The tenor disclosed once more his remarkable sense of style, a peculiarly personal quality of tone and type of singing and an unsurpassed artistic sincerity and conviction. His program ran, for the most part, the usual course, with selections by Caldara, Bach, Beethoven and Helen Hopekirk, in addition to Negro spirituals, which Hays now calls Afro-American songs.

The unusual part of the program was two excerpts from Die Meistersinger—Walther before the guild and the Prize Song. They represented Hayes' first Wagnerian excursion. It cannot be said that the essay was an unmitigated success, for the Negro tenor lacked, in the opinion of this correspondent, the robust tones and the warmly lyrical and impassioned temperament to do full justice to the music.

RUSSIAN SYMPHONIC CHOIR RETURNS

The Russian Symphonic Choir, under Basile Kilbalchich, returned to Boston for the first time in several years to give a concert before an audience of good size and spirits in Jordan Hall on October 25. Their program, consisting of secular, liturgical and folk music of Russia, resembled a thousand others they must have given up and down and across the country. But it was not less welcome to Boston listeners.

YOUTHFUL PIANIST BOWS

An eleven-year-old pianist, Marilyn Meyer, now resident in Boston, where she has been studying with Leonard Shure, made her debut in Jordan Hall, October 29. The ambitious young miss had a man's size program, including seven capriccios and intermezzos of Brahms (opus 116), Beethoven's Waldstein Sonata and Chopin's sonata with the Funeral March. Young Marilyn exhibited from the start not only unusual dexterity of finger and hand but also an astonishing amount of vigor, which showed no considerable signs of abating through the course of the taxing recital. Of course she made mistakes during the evening, and naturally she did not play with the understanding of an older artist, but the remarkable thing was how well she played, not how inadequately. If there was a serious mistake it was obviously the choice of the program, which is no child's play under any circumstances. But the recital, which was attended by a large and fashionable audience, indicated clearly that Marilyn is a pianist of exceptional promise.

LONGY SCHOOL RESTORES OLD MUSIC

The Longy School in Cambridge began on October 27 an experiment which was of more than parochial or pedagogical interest. It was the first of a series of programs which, under the title of Collegium Musicum, undertakes to restore neglected music of the past and present, without being so fussy about meticulously correct performances that the music would not be publicly presented at all. The program of the first meeting, which may be taken as representative of the cultural trend of the venture, included a pair of fantasies by Thomas Stoltzer, a Ricercare by Adrian Willaert, two fantasies by Orlando de Lassus and a fantasy by William Byrd—music covering, it will be seen, the fifteenth and sixteenth centuries.

M. S.

# Philadelphia Hears Harty Arrangement

### Ormandy Leads His Version of Handel Fireworks Music—Debussy's La Mer Featured—Lotte Lehmann Excels in Recital

PHILADELPHIA—The Philadelphia Orchestra concerts of October 23 and 24, Eugene Ormandy conducting, opened with the overture and three short movements from Handel's Music of the Royal Fireworks, arranged by Sir Hamilton Harty. The overture was bright and vigorous, followed by Alla Siciliano for muted strings, with the Bourreé and Menuetto coming last. The work is scored for trumpets, horns, oboes, bassoons, timpani, and strings, with the flutes and clarinets conspicuous by their absence.

The highlight of the concert was the performance of Brahms' symphony (No. 3) in F major. Mr. Ormandy gave a superb interpretation of this work, bringing out the wealth of detail, both of thematic material with its interrelations throughout and all points of time and dynamics. It was a masterly piece of work on the part of both conductor and orchestra, which aroused the audience to a pitch of high enthusiasm.

Albeniz' Fete-dieu à Seville, transcribed for orchestra by Enrique Arbos, retained its essentially Spanish atmosphere, and was given a fine performance.

Debussy's La Mer is Debussy in a much more vigorous mood than that depicted in other of his more delicate works. This score is infused with atmosphere, and has masterly and original use of thematic material. The orchestration is rich in color. Mr. Ormandy gave to this also a detailed reading, and was warmly applauded by the appreciative listeners.

LOTTE LEHMANN IN RECITAL

Philadelphians were afforded a rare treat on October 29, when Lotte Lehmann, the distinguished soprano of the Metropolitan Opera Company, gave one of the finest vocal recitals that has ever been heard here. With seventeen numbers on her program, and seven encores generously given, Mme. Lehmann succeeded in presenting an unhackneyed group of songs, many of which were German Lieder superbly sung. The numbers included two by Beethoven, two by Mozart, an entire group of five by Schumann, two by Marx, two by Strauss, and a varied group by Gretchaninoff (My Native Land), Flotow (Last Rose of Summer), Tosti and Cimara. The encores were Der Schmied (Brahms), Ungeduld (Schubert), Do Not Chide Me by Erno Balogh, Mme. Lehmann's excellent accompanist, Midsummer (Worth), Heimkehr vom fest (Blech), Zueignung (Strauss), and Vergebliches Ständchen (Brahms).

To each song Mme. Lehmann gave exactly the right interpretation, whether tender, powerful, whimsical or serious, and her magnificent voice was used with the utmost skill. The smooth, rich, quality, was in evidence at all times, while all points of vocal art seemed exemplified in her singing. The graciousness of personality was the crowning glory, and the audience was most enthusiastic. Mr. Balogh provided exquisite accompaniments, with a minimum of effort.

M. M. C.

## *Lucia Sung at Hippodrome*

A fair sized audience attended the October 31 performance of Lucia at the New York Hippodrome. The cast was an excellent one, those outstanding being Lawrence Power as Edgardo and Leta May as Lucia. Mr. Power sang with his accustomed beauty of voice and compelling dramatic style. He was enthusiastically received. Miss May, charming in appearance, sang well. Angelo Pilotto as Henry Ashton revealed a rich and sonorous baritone. Others in the cast included: Costante Olivaro, Sigurd Nilssen, Mildred Ippolito and Alfredo Neri. Guerrieri conducted.

J. V.

## *Francis Moore to Appear in New York Recital*

Francis Moore, pianist, will give a New York recital in Town Hall on November 7. He will play the Beethoven sonata, op. 53, and numbers by Kammell, Bach, Schubert, Schumann, Ibert, Ravel and Debussy.

# NEW YORK CONCERTS

## OCTOBER 26

**Ernst Victor Wolff** A recital of piano and harpsichord music was given at Town Hall by Ernst Victor Wolff. His appearance on the radio, in concert and with symphony orchestras have taken him through many European countries. Mr. Wolff plays the piano with a colossal technic, an intellectual seriousness and a keen sense for the contrapuntal in music. He draws from the instrument a tone which is orchestral. His program included classic piano and harpsichord music, except for the Chopin nocturne in C sharp minor and the ballade in F minor. On the piano he opened the program with a transcription (arranged from the figured bass) of the Handel concerto in F major and played Haydn's *andante con variazioni* and the E major rondo. On the harpsichord he played the Italian concerto by J. S. Bach and variations by Mozart on a theme from Gluck's opera, The Pilgrims of Mekka. The last infrequently programmed work was heard with much interest by a large audience that never failed to appreciate the ability of this artist, who interprets the music of the classic school as one likes to hear it.

**Evelyn Lewis** A charming young soprano named Evelyn Lewis gave her first recital in Steinway Hall. Her voice has a pleasing quality and ample range. She was not true to pitch on several occasions nor did her present ability meet the requirements for such arias as Elsa's Traum (Lohengrin) or Vissi D'Arte (La Tosca). Miss Lewis, however, has been a student of languages and has mastered them excellently and her diction is commendable.

Songs by Grieg and Schubert's Hark, Hark the Lark, an English group including The Lamplighter by Manning, A Piper by M. Head and A Birthday by R. Woodman, ended the program.

A large and appreciative audience applauded the singer. William Falk was at the piano and supported with artistic accompaniments.

**National Orchestral Association** At its first Carnegie Hall evening concert of the season, the National Orchestral Association demonstrated its worth convincingly even after a necessarily short term of rehearsal.

The organization changes part of its personnel from year to year, as members graduate into the major professional orchestras all over the country.

Leon Barzin, the conductor, now thoroughly experienced in his system of training young players, gets surprisingly quick results in establishing firm ensemble and balance, and at this concert those qualities were amply in evidence, exhibited in a program of high artistic value.

The concert began with Weber's Freischütz Overture and ended with Beethoven's fifth symphony. Other numbers were Debussy's three nocturnes (the Sirenes being done with the assistance of sixteen voices from the St. Cecilia Club) and the ballade by Leo Sowerby, for two pianos and orchestra, with Guy Maier and Lee Pattison as the keyboard soloists.

Barzin gave keenly musical and imaginative readings, and his orchestra delivered them with precision, warmth, and vital tone.

Sirenes, rarely heard these days, is a difficult work to perform with the necessary delicate poesy, but Barzin and his aides made the performance into a fragrant experience. The chorus sang with splendid effectiveness.

Sowerby's score is a well-knit, smoothly written treatment of a "program" based on the tales of King Estmere in Percy's Reliques. The pianos are used as parts of the orchestra, rather than as solo instruments. Maier and Pattison, with thorough musicianship and fluent execution, made their roles an integral factor of the performance as a whole.

Much applause went to every one concerned in this altogether outstanding concert.

**Samuel Reichmann** After an absence of ten years from the New York concert platform, Samuel Reichmann, a pianist, gave a recital in Town Hall on Monday night. In a program of substance and worth, he included two of his own transcriptions—that of a Buxtehude Chaconne and of the organ prelude and fugue in G minor of Bach. He also played the Beethoven sonata (op. 81a); Brahms' variations on a theme of Schumann (op. 9); the *lento espressivo* from sonata (op. 2) of Karol Rathaus; Debussy's D'un cahier d'Esquisses; and the Six Paganini Etudes of Liszt. Mr. Reichmann is a pianist of solid technical attainments; his interpretations are forceful, interesting and well delivered. He played the Beethoven sonata with commendable absence of sentimentality, outlining the score with skill and power. As an arranger, he showed himself adept and musicianly. The audience was of unusual size, and applauded heartily.

## OCTOBER 27

**Arthur Loesser** One of New York's most scholarly and versatile pianists, Arthur Loesser, gave much pleasure at his Town Hall evening, when he played five Scarlatti sonatas, Mozart's C minor sonata, Mendelssohn's Scherzo a Capriccio, Franck's prelude, aria and finale, Albeniz' Rondena, Fauré's first nocturne, Godowsky's left-hand prelude and fugue on the name Bach, and two Humoresques by Dohnanyi, opus 17.

Loesser is no specialist, but possesses the rare faculty of sensing and interpreting all styles with equal sympathy and effect. He impresses mentally and musically and always in self-effacing and dignified manner. Furthermore, he commands the high order of technic necessary to realize his full intentions. Loesser reaped a rich measure of applausive reward.

**Mayme Richardson** Mayme Richardson, Negro soprano, was heard in Steinway Hall on Tuesday evening before a near-capacity audience. In a program of wide scope and ambitious quality, she sang numbers of Handel, Scarlatti and Lotti, four Schubert songs, the Ave Maria from Verdi's Otello, the Dich, theure Halle from Wagner's Tannhäuser, a group in English, and a final assortment of Negro spirituals. Although this singer showed a voice of considerable natural richness, it is scarcely fair to pronounce judgment for her performance on this occasion, hampered as she was by obvious nervousness. Her hearers applauded warmly throughout the recital.

## OCTOBER 28

**Elizabeth Wysor** Town Hall held a large audience for the recital of Elizabeth Wysor, young American contralto, who had made her New York debut a season and a half previously, and had sung as soloist with the Boston Symphony Orchestra. Her sizeable and brilliant voice, when produced at its best, again impressed by its even scale and round tonal quality. Her program was an ambitious one, offering works in a half-dozen languages and of as many schools. She began with an aria from Handel's Julius Caesar, sung in Italian, and followed it with a German Lieder group by Schubert, Brahms and Loew, also a collection of five charming folk-songs in as many tongues. She scored particularly with her beautiful singing in the Swedish and Norwegian numbers. The final groups included a Ms. song, Torna, by Diana d'Este, dedicated to the recitalist; numbers by de Crescenzo, Poldowski and Georges, and a closing bracket in English by Williams, Carpenter, Ganz and Sibelius.

Miss Wysor has been gifted by nature with a splendid vocal equipment, poise and charm. It is to be expected that continued growth in dramatic skill and emotional expression will enrich her tonal palette. The audience was extremely cordial and called for encores. Edward Hart was a satisfactory accompanist.

## OCTOBER 29

**Orchestral Concert under Paul Stassévitch** The first of three orchestral concerts to be conducted by Paul Stassévitch this season (the second year in which he has been heard in this capacity) took place in Town Hall. His ensemble of seventy players has developed in coherence, fluency and spirit of performance. This was made evident in its playing of the C. P. E. Bach concerto in D major, arranged by Steinberg, the tender *andante* of which wove a particularly eloquent spell. Schubert's until recent years much neglected symphony in B flat major (No. 5) also pleased in Mr. Stassévitch's musicianly and sensitive reading, with its Viennese grace and warmth of sentiment, the latter being kept within temperate bounds.

In the second half of the concert two novelties were offered, Ernst Toch's Bunte Suite for orchestra (op. 48), and Mendelssohn's scherzo in G minor (op. 20), both first New York hearings. Toch's score, "vari-colored" as its title denotes, is composed of six short sections subtitled *Marschtempo, Intermezzo, Adagio espressivo, Marionetten Tanz, Galante Passacaglia,* and *Karussel.* The idiom is modern, somewhat atonal, the rhythmic style highly varied, with elements of satire, sentiment and humor—a witty and resourceful if slight piece. The Mendelssohn work, originally planned as an octet, proved genuinely delightful. The other numbers were Busoni's Berceuse Elégiaque and Ravel's Valses Nobles et Sentimentales. This program of varied interest, performed with genial unobtrusiveness by the gifted violinist-conductor, was received with warm evidences of approval by a sizeable audience.

## OCTOBER 30

**Paulina Ruvinska** Youthful Paulina Ruvinska, who made an auspicious New York debut last season, gave a Town Hall matinee at which she confirmed the good impression she created previously, and even added to it by displaying greater warmth and musical sensitivity than heretofore. Her execution remains polished, and her tone reveals its former roundness and agreeable quality.

Appropriate unaffectedness marked the performance of Beethoven's early sonata (opus 2, No. 3). The Bach-Busoni Chaconne requires something more of musical maturity than Miss Ruvinska has yet reached. Two Chopin numbers, Weber's Moto Perpetuo, Debussy's A minor Prelude, Godowsky's colorful Gardens of Buitenzorg, and Infante's El Vito, were delivered with many moments of digital ease and much skill in nuancing.

There was no doubt that the gifted damsel pleased her hearers in convincing fashion.

**Helen Jeffrey** The return of Helen Jeffrey, American violinist, not heard for some seasons in New York, was a gratifying event at Town Hall in the evening. This artist of substantial powers, a graduate of Kneisel at the Institute of Musical Art, formerly was active both as recitalist and orchestral soloist. Her recital revealed that her artistic gifts have even grown during her absence.

She began with important matters at once, the Brahms sonata (op. 78), Pierre Luboshutz being the piano collaborator. One admired the firm bowing, exquisite sense of style and mellow lyricism of her playing, devoid of any meretricious attempt to dazzle listeners. The lyrical enfoldment of this noble work was marked also by a keen sense of structure and a quiet tenderness and wisdom all too rare among recitalists.

The *grave* and *fuga* movements from Bach's sonata in A minor, unaccompanied, were further tests of technical skill and stylistic feeling. The Chausson Poème, which can be cloying if played sentimentally, took on unusual dignity and strength in her interpretation, and techinically was marked

*CHASE BAROMEO,*
*bass-baritone, appears in Tannhäuser with the Cleveland Orchestra on November 6 and 7. Mr. Baromeo continues with the Chicago Opera for their entire season.*


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by fine fusion of tone and fastidious virtues of intonation and accent. The last group listed several smaller pieces, including the Kreisler Praeludium and Allegro, a Chopin-Milstein nocturne, the Dvorak-Kreisler Slavonic Dance in G major, a romance by Rachmaninoff and Paganini's Moto Perpetuo, to provide a brilliant conclusion.

There was warm applause throughout and many recalls, with added numbers. Mr. Luboshutz's accompainments were musicianly and expressive.

**Bernard Gabriel** A recital by Bernard Gabriel has come to presage an unhackneyed and musically valuable program, performed with vitality and finesse. Such a list was presented by Mr. Gabriel on Friday evening at The Barbizon, when the pianist was heard before an enthusiastic audience that filled the hall. His initial offering was Les Folies Francaises by Couperin, a sequence of pieces whose names Mr. Gabriel announced before playing them —such sub-titles as Pride, Perseverance, Taciturn Jealousy. Next came Mr. Gabriel's own arrangement of Dido's Lament from Purcell's Dido and Aeneas, and the French suite No. V of Bach. In the second group were the seventeen variations serieuses of Mendelssohn, an impromptu by Schubert and Krakowiak by Moszkowski. In conclusion were Aufschwung (Schumann), Notturno (Respighi), Sous Le Palmier (Albeniz), a Spanish dance by Granados, and the fourteenth Hungarian rhapsody of Liszt. Mr. Gabriel's playing has admirable precision and control, and he makes his technic the instrument of a sensitive and ardent musical nature.

**Lorand Gluzek** A cello recital was given on Friday evening at Steinway Hall by Lorand Gluzek. On his printed list appeared music of Haydn (concerto in C), Bach (allemande and courante), Locatelli (Sonata in D), and in the concluding group pieces by Schumann, Beethoven, Davidoff and Polonyi. Footnotes on the program explained that this Haydn concerto, left partly in sketches, was completed later by David Popper, and that the Bach allemande is from he D major suite, originally composed for a five-stringed cello. Mr. Gluzek is an interpreter whose love for the classics was apparent in the sensitive playing and refined musicianship which marked his exposition of this type of composition. He also gave propitious reading to the more romantic utterance of the other composers he essayed. His audience applauded warmly. Everett Raudebush was an excellent accompanist.

## OCTOBER 31

**Ruth Slenczynski** Not yet quite twelve years old, Ruth Slenczyinski, the piano prodigy, is steadily developing musically, and from season to season reaches more ambitiously into the repertoire of the keyboard.

Last week at her Town Hall matinee, the chubby little artist played such major numbers as her father's arrangement of Bach's E major prelude (from the third violin sonata); the Chaconne, Bach-Busoni; Beethoven's Appassionata Sonata; Carnaval, Schumann; and three etudes, Paganini-Liszt, including Campanella.

Aside from the fact that one does not expect complete artistic authority from a child, young Ruth's performances were altogether astonishing. She gave acceptable interpretations, and in the case of the Chaconne, even a remarkable one, laying bare the structure of the work and achieving its spirit admirably. In Beethoven and Schumann, the emotional contents were not entirely realized, but nevertheless it was fascinating with what earnest effort the tiny pianist approximated them.

Her mastery of technic remains unusual, and her full, finely-timbred tone is a continual surprise.

The Liszt transcriptions, with their transparent brilliancies, gave Ruth a chance to revel in her virtuosity, and she did so with eagerness and *elan*.

A numerous audience marveled at the girl's gifts, applauded them, and insisted upon the inevitable encores.

**Sascha Gorodnitzki** A large audience was on hand for the annual Carnegie Hall recital of Sascha Gorodnitzki, pianist, on Saturday afternoon. This young American artist has gathered a substantial following during the relatively few years he has been before the public. His pronounced gifts of technical virtuosity, which first won the attention of audiences, have been extended and also rendered more significant by a growth of interpretative powers.

He selected a prodigious program for this recital, including a Rameau gavotte and variations, the Bach-Busoni choral prelude in F minor, Beethoven's sonata in E flat (op. 31, No. 3), the mighty Liszt sonata in B minor—all in the first half of the afternoon. After the intermission came shorter but no less brilliantly done pieces by Rachmaninoff, Beethoven-Saint-Saëns and Liszt, the last-named composer's Etude Transcendante (F minor) calling forth a particular exhibition of digital wizardry.

In his reading of the Beethoven sonata, Mr. Gorodnitzki gave lovely tonal coloring and warmth of feeling to the episodes in lyrical vein. He provided an unusually stirring performance of Liszt's romantic and in its best pages, greatly heroic sonata. There was much to admire also in his clean-cut, finely sonorous performance of the Bach prelude. In the second half of the program some of the most winning playing of the afternoon came in the Rachmaninoff prelude (E flat minor) and barcarolle (G minor), the Chorus of the Dervishes from Beethoven's Ruins of Athens, transcribed by Saint-Saëns, and Liszt's nostalgic Consolation (D flat). The audience, fired by the enthusiasm and power of his playing, applauded with ovational warmth and recalled the pianist for encores.

## NOVEMBER 1

**Leonora Cortez** Giving her annual piano recital at Town Hall on Sunday afternoon Leonora Cortez played a brilliant program before a large audience. With colossal technical equipment, good pedaling and special adaptation for fast passages, she opened the program with the Bach-d'Albert arrangement of the prelude and fugue in D major and the sonata in F minor (opus 57) by Beethoven. Continuing with two Brahms compositions, intermezzo in E major and the rhapsody in B minor, Miss Cortez played the first with a beauty of tone which one partly attributes to relaxed control at the keyboard. This the pianist has to marked degree. The rhapsody and the Chopin ballade in F minor were the two highlights of the program because of clarity, melodic line, singing tone quality and *bravura* style. Three Chopin mazurkas played without interruption gave the audience much pleasure and were a good choice by the program maker. After a short intermission this seasoned artist did the Ravel Habanera, Danza de la Gitana by Ernesto Halffter and the Debussy L'isle Joyeuse. Many encores were insisted upon by the large audience.

**Eddy Brown and E. Robert Schmitz** Town Hall held on Sunday evening a keenly interested assemblage of Beethoven lovers for the second recital in the series by Eddy Brown, violinist, and E. Robert Schmitz, pianist, devoted to the entire ten of that composer's violin-piano sonatas. The program this time held four of these works, those in A minor (op. 23), F major (op. 24), A major (op. 30, No. 1), and C minor (op. 30, No. 2). The maturing of Beethoven's technical powers and the deepening of his emotional outlook, as evidenced in the later works in the form, are being admirably illustrated in this recital series. As yet the works heard in this series have been predominantly of the spirited, melodious kind characteristic of the earlier period, with, however, some deeper and more poignant pages. The F major ("Spring") sonata was particularly attractive in the dynamic reading given it by Messrs. Brown and Schmitz. The A major dates from a later day, when the composer already felt the encroachment of deafness, and the C minor ("Eroica") definitely sounds the larger note of the mature Titan in tone. As on the former occasion, the violinist and pianist displayed both technical mastery and a high degree of interpretative insight and their ensemble playing had gained in fluency, mutual responsiveness and subtle gradations of effect. The audience was warmly responsive and the artists had to bow their acknowledgements of applause repeatedly after each work.

A feature of the series has been the provision of illuminating program annotations on the works played, written by Julian Seaman, New York music critic.

*FREDERICA FRICKEN,*
*soprano, is to be heard in recital in Steinway Hall, New York, on November 9, singing works by Purcell, Schubert, Brahms, Hugo Wolf and Delius. She is an artist-pupil of Mrs. Daniel Sullivan.*

### *Iphigenia in Tauris Presented by Columbia Theater Associates*

The Columbia Theater Associates of Columbia University presented Iphigenia in Tauris in the Earl Hall Auditorium during the week of October 26. The translation was by Witter Bynner, the incidental music by Claude Lapham, and Milton Smith was the director. The production was treated in the spirit of the modern theater rather than a reproduction of an authentic Greek performance. The stage design and costumes were done by classes in the university, and showed care and study. Their color schemes and effects added to the charm of a well done performance. The setting of the play was a barbaric temple to Artemis—the entire play being in one scene. The acting was outstanding, with Dorothy Louise Miller playing a convincing Iphigenia. The ensembles of Greek maidens, soldiers and others were particularly well studied, giving the whole performance sincerity and beauty.

Incidental music by Mr. Lapham, although somewhat sentimental in spots, blended with the spirit of the play.

Mr. Lapham showed his originality and cleverness in adapting his music to the setting. It is based upon the Dorian and Mixolydian Grecian modes, and carried out the Greek atmosphere despite occasional wanderings into a marked oriental style. The dignity and power of the interpretations of music made them interesting. The vocal parts displayed an excellent balance.

Elliott Brock performed the music on the organ with authority, keeping his instrument happily subordinated to the voices on the stage. His display of musicianship in handling the musical incidents with skill and control was noteworthy and blended well with the movement on the stage.

This delightful production was well received, the hall being crowded to capacity each night. K. L.

### *Alice Nichols and John Amans Heard by Flute Club*

Alice Nichols, pianist, accompanied John Amans, flutist, in a recital for the New York Flute Club at the Beethoven Association Clubhouse, New York, on October 25. Mr. Amans is solo flutist of the New York Philharmonic-Symphony Orchestra. The program held sonatas by Giovanni Platti, Friedrich Bach and F. N. Hummel, and pieces of Joachim Andersen, Emile Pessard, A. Catherine, Philippe Gaubert and Karl Krueger.


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# NEW CHRISTMAS MUSIC AMONG THE WORKS

REVIEWED BY LEONARD LIEBLING

### FOR TWO PIANOS; FOUR HANDS

**Sheep and Goat Walking to the Pasture** (Cowboys' and Old Fiddlers' Breakdown), transcribed for two pianos, four hands, by David W. Guion.

Made familiar through radio performances by Vera Brodsky and Harold Triggs, this highly original and humorous conceit, written for that brilliant pianistic pair is a real asset for coupled keyboardists in search of useful concert numbers. Guion has a strong knack for handling American folk music and knows expertly how to set off its peculiar racial tang. Sheep and Goat is musically as striking as its title. Light touch as well as massive chord-playing are required for the proper performance of the opus, which verges on the difficult. (G. Schirmer, Inc., New York.)

### FOR PIANO SOLO

**The Days of Brahms and Saint-Saëns;** for piano solo; selected and edited by Albert E. Wier.

Another volume of piano pieces in the highly useful Pianist's Music Shelf series fathered by Mr. Wier. His foreword explains the plan of choosing the forty-five numbers, for they represent works "all inherently melodic in character . . . . by masters and lesser lights during this period of approximately ten years." The collection (of which the present example is the fifth) will include ten volumes, the whole covering the eras from 1540 to 1829.

In the Brahms-Saint-Saëns grouping, the most space is given to that pair, the former having eight pieces, and the latter, seven. Some creators of lovely airs, and not too well known to the younger musical folks of today, are Bendel, Cui, Durand, Jensen, Napravnik, Rheinberger, Rubinstein—no, not the Melody in F, but the Mazurka (opus II)—Södermann, Waldteufel and Wilm.

In difficulty, the music ranges from easy and medium to concert brilliancy, thereby offering material for every grade of taste and capacity. There are the usual pictures, and short but comprehensive explanatory notes with which Mr. Wier wisely prefaces all the numbers in these popular collections. (Harcourt, Brace & Co., New York.)

### FOR VIOLIN AND PIANO

**Viennese Memories;** for violin solo with piano accompaniment; by Paul Kerby.

Conductors sometimes function also as instrumental soloists, but only rarely as composers.

Paul Kerby proves to be one of the exceptions, with his new Viennese Memories just off the press. The piece had its recent public premiere on the air, when Mischa Elman, to whom the opus is dedicated, played it in orchestral concert broadcast from Detroit, under Fritz Reiner's direction.

Viennese Memories does justice to its name, with a consistent 3-4 time background, melodic strains of Danubian lilt, and piquant flavorings in harmony. The beginning of the waltz movement is a tribute to Strauss, but its several climaxes are more in the manner of Lehar.

Kerby shows a tasteful hand in workmanship and idiom. The piano part has satisfying fullness; the violin measures lie well and are not of forbidding difficulty. In addition, they enjoy the advantage of having been fingered and phrased by Mischa Elman. (Carl Fischer, Inc., New York.)


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*Reviewed by R. M. Knerr*

*For Medium Voice and String Quartet*

**Dover Beach,** by Samuel Barber; poem by Matthew Arnold.

Arnold's noble apostrophe to love, prompted by a vision as he stood on the beach at Dover looking toward Calais one night, provides the basis of an interesting chamber work. Mr. Barber's music conveys the earnestness of the original, also its descriptive vividness. There is an *ostinato* figure in the accompaniment that persists during much of the work. The vocal line is lyrical, with some exotic roulades, and offers opportunities to a singer of strong musicianship and restraint of utterance. The solo part and those for strings are issued separately, the former written in bass clef, with a piano accompaniment for rehearsal use. Range, B to F. (G. Schirmer, Inc., New York.)

*Book*

**Music Fundamentals,** by Renée Longy Miquelle.

An expert in the teaching of *solfège* here offers a *précis,* or outline, of the fundamentals in music. It is published in stiff covers, with large pages, each divided by a vertical line, text on the left, and notations and other illustrations on the right. Step by step, the writer takes one through a progressive study of metre, pitch, intonation, chords, scales, intervals and modulation. It is all very clear, pointed and precise, with no waste of words. There is an especially interesting appendix, in which suggestions are made for possible innovations in notation. Each section is followed by an "exercise paper," ready for the pencil. (Elkan-Vogel Co., Inc., Philadelphia.)

*For Two Pianos, Four Hands*

**Beethoven's Concerto No. 5,** in E flat Major; and **Concerto No. 4,** in G Major; revised by Emil von Sauer, for two pianos.

A welcome pair of offerings are the Sauer editions of these Beethoven concertos in two-piano form. Not only do they make recital material of the most brilliant variety, but provide a valuable studio exercise for advanced pianists who are studying the works in question. The reduction of the orchestral parts has been skillfully achieved so as to sound idiomatic for piano. Two scores are required, as the second piano part is not published on removable sheets. (Universal Edition, Vienna; Associated Music Publishers, New York.)

**Rondo** for piano and orchestra by Mozart; reconstructed and edited for two pianos, by Alfred Einstein.

A romantic story is attached to this work, as the autograph score was sold by the composer's widow and the pages eventually scattered. Long forgotten, its existence was noted by W. W. Fowler in 1910. Einstein has reconstruted it on the basis of four pages which came to light at various places (one in the Sibley Music Library, new part of the Eastman School, Rochester, N. Y.) and of a piano version made by Cipriani Potter. It is charming, melodious music originally intended as a movement for the piano concerto (K. 414) from the composer's earlier period. The first performance took place in London, July 6, 1935, played by Eileen Joyce with the BBC Orchestra. (Universal Edition, Vienna; Associated Music Publishers, New York.)

*For E Flat Alto Saxophone and Piano*

**Air from the Suite in D Major,** by J. S. Bach; and **Serenade Espagnol** by Glazounoff; transcribed for saxophone and piano by Cecil Leeson.

Mr. Leeson, one of the leading performers on the saxophone in this country, who has given recitals of a high type of music, here arranges two works for that instrument. The thrice-familiar Bach excerpt retains its serene beauty in the attractive wind instrument version, and Glazounoff's popular rhythmic work also provides an item of interest, accompanied by sweeping arpeggi on the piano. (Hill-Coleman, New York.)

*For Flute Solo*

**Twenty-four Concert Studies for Flute;** Book I; by Ernest F. Wagner.

This is one of a series of publications for various pedagogically neglected instruments issued by this firm of enterprising publishers. Mr. Wagner, a member of the New York Philharmonic Orchestra, has also to his credit The Foundation of Flute Playing. The studies in this collection are designed to promote flexibility and accuracy in fingering and breath control and offer practical material for graduated progress toward this end. (Hill-Coleman, New York.)

*For Voice and Piano*

**Deux Mélodies Hebraïques** (vocalises), by M. Iordansky.

These wordless, brief airs have a haunting quality, not without spirit and vigor, but plaintive in effect because of their minor cast. There is rhythmic contrast in the accompaniments, and the harmonization is of dissonantal character. Interesting as an example of new music out of the U. S. S. R., where all racial group art is encouraged. (State Publishing House, Moscow; sole American representative, Affiliated Music Corporation, New York.)

*Songs*

**Song of Work,** by Russel Wragg.

A hearty song in praise of the benefits of joyous labor, to a spirited lyric by Angela Morgan. Mr. Wragg has written strongly rhythmic music that mounts to a pronounced climax. Excellent for an encore number to an English group, as it will send an audience away in inspirited mood. For high or medium voice, range C to E, optional G. (G. Schirmer, Inc., New York.)

**Four Songs,** by Eugene Goossens; poems by Bettie F. Holmes.

Brief nature poems are the basis of these effective numbers, which make a convenient little cycle. Mr. Goossens has woven into his first work, Threshold, a theme from the church episode in his opera, Don Juan de Mañara. The other songs are entitled, A Winter-Night Idyll, A Woodland Dell, and Seascape. The vocal line is fairly simple, the piano accompaniment of advanced har-

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monic pattern. Each summons a powerful mood, and there is ample contrast both in musical style and subject between the works. The general vocal compass, D to G. (J. and W. Chester, Ltd., London.)

*Reference Book*

**Handy Green Book**

With musical professionals deeply interested these days in radio and moving pictures as additional outlets for composing, conducting, singing and playing, the newly issued Handy Green Book is a valuable little volume (pocket format) of ready reference. It contains complete lists of persons and organizations in broadcasting and film activities, and covers the theatrical, managerial, newspaper, and advertising agency fields, with many other rosters of useful names. (Handy Green Book Publishing Co., 214 West 42nd Street, New York.)

*For Organ Solo*

**Pièces pour Orgue,** by Marguerite Roesgen-Champion.

Devotional works suitable for use as incidental music for the church. The three brief organ compositions bear the following titles: Je Vous Salue, Marie (the theme based on a setting of the Ave Maria); Saint Jean-Baptiste; and Jésus, Notre Divin Maitre. The style is simple and melodious, marked by a certain tenderness and intimacy of musical speech. (Editions Musicales de la Schola Cantorum, Paris.)

*For Band*

**Olympian Festival March,** by Alfred Roth. Two brief and rousing marches, suitable for public occasions. (Carl Fischer, Inc., New York.)

**Italian Favorites,** arranged by S. J. Dersey. Eight beloved waltzes of popular Italian origin are blended in a lively and tuneful pot-pourri. (Carl Fischer, Inc., New York.)

*Vocal Exercises*

**Vocal Studies for the Development of Tone and Flexibility,** by Arthur Collingwood, professor of music, University of Saskatchewan.

A collection of short exercises for the voice, which have the advantage of seeming like actual melodies, and thus avoid the monotony of many vocalises. There are also shorter sequences for preliminary use. All are to be sung on the various vowel sounds in different tempo and tone quality, *legato* and *staccato*, and are to be transposed into all keys within easy compass. (Paterson's Publications, Ltd.; Carl Fischer, Inc., New York.)

*For Viola, Cello or Violin with String Orchestra*

**Trauermusik,** by Paul Hindemith; piano reduction by Franz Willms.

Topical interest attaches to this piece, composed as an occasional work to mark the passing of King George V, and played by the composer in London last January. The American premiere was recently given in a radio program under Philip James. It establishes a mood of yearning melancholy and is markedly melodious, despite its *triste*, slightly discordant coloring. There are separate parts for each of the three instruments which may be used for the solo. The finale introduces the chorale, Für deinem Thron trat ich hiermit. (B. Schott's Söhne, Mainz; Associated Music Publishers, Inc., New York.)

*Sacred Songs for Christmas*

**Manger Lullaby;** words by Clara M. Kahle; music by Bess L. Newton. A tender and human version of a lullaby sung to the Christ-Child, with simple words and clearly marked melody. Published for high voice (an octave from E flat) and low voice (an octave from C). (G. Schirmer, Inc., New York.)

**A Christmas Folk-Song;** poem by Lizette Woodworth Reese; music by William Lindsay. Delightful naïvete marks this song, which tells how the animals in the stable of Bethlehem welcomed the little Lamb of God. A tune which is harmonized somewhat in antique style adds to the charm. Published for high voice (an octave from E flat) or low voice (an octave from C). (G. Schirmer, Inc., New York.)

**What the Christ-Child Heard;** a Christmas Carol; by Henry Hallstrom.

A swinging tune with strong melodic qualities and a *pp* conclusion are salient features of this lighter example of Christmas song. For high or medium voice (C sharp to G). (G. Schirmer, Inc., New York.)

**Babe of Bethlehem;** text from a Latin manuscript of the early fourteenth century; music by Franz Bornschein. A gently swaying melody, interspersed with snatches of Venite, Adoremus, marks this English version of an old Latin hymn. *Ad lib.* humming effects occur at intervals. There is a broad conclusion, *ff*. For high voice; range, E flat to G. The number is also published for four-part mixed voices, with accompaniment. (Carl Fisher, Inc., New York.)

*For Male Trio and Mixed Chorus*

**The Magi; a carol;** by Garth Edmundson. A sturdy melody for male trio leads into a brief apostrophe to the "star of night" by the four-part mixed choir. There is an accompaniment. (J. Fischer & Bro., New York.)

*For Four-part Mixed Chorus*

**Drums of Africa;** music by Radie Britain, edited by Walter Aschenbrenner; words by R. L. Jenkins.

A highly rhythmic, somewhat eerie chant which mounts to ever higher degree of excitement is this *a cappella* work, accompanied by tom-tom. The beat of the drum echoes throughout it; the words picture the preparation of the warriors for battle. A number certain to create a dynamic impression. (Witmark Educational Publications, New York.)

**Pilgrim's Song,** by Tschaikowsky; arranged by Wallingford Riegger.

Brief solos for soprano, tenor and baritone are a feature of this solemn and lofty setting of Tolstoy's poem about the pilgrim who finds the world full of boundless love. The choral writing is plain and sonorous, but melodious in the nostalgic Russian fashion. (Harold Flammer, Inc., New York.)

**Lord Jesus Lullaby,** and **Out of the Depths;** by Dr. George Liebling.

Two short devotional numbers for mixed chorus, suitable for the church. The first is a Christmas anthem in straightforward melodic style, with a rhythmic pattern of animated and vigorous sort. There are some attractive passages where the sopranos hold high tones and the other voices sing against them. Out of the Depths is a setting of Psalm 130, dedicated to the memory of Charles V, once puissant ruler of both Germany and Spain. The writing, attractively modal in nature, is expressive and there are short solo passages. Both works are accompanied. (Wesley Webster, San Bruno, Cal.)

*Christmas Music for Mixed Voices*

Among the attractive Christmas issues are these: Hark, the Bells of Christmas Ringing (Walter Wild); and Wilhousky's arrangement of an old Ukrainian Carol of the Bells, in which the voices imitate the bells with a "ding-dong" refrain. (Carl Fischer, Inc., New York.)

A Child Is Born in Bethlehem, with traditional words, and an arrangement of a sixteenth century melody by Hazel Gertrude Kinscella, provides some buoyant singing ending in "alleluias." The Virgin and Her Son, and Out of the East, both by Joseph W. Clokey, are effectively designed numbers by an experienced church composer. Garth Edmundson's Shepherd's Vigil is a simple four-part mixed voice setting (words by Dreult Berth) in which the shepherd singer addresses his flock and says he must watch through the night "for Jesus is born." (J. Fischer & Bro., New York.)

The beautiful North Carolina folk carol, Down in Yon Forest, also appears in a version for mixed voices (Niles-de Brant). What the Christ-Child Heard (Henry Hallstrom) is issued for four-part mixed chorus and soprano solo—a lively and tuneful work. Bethlehem Rejoices by Franz Bornschein is also an animated number, with some humming effects and a nice contrast between vocal parts. A Great and Mighty Wonder, by Lura F. Heckenlively, is an *a cappella* setting of verses by St. Germanus, in English version by John Mason Neale. Where Is the King?, a carol-anthem, in which an attractive air by R. F. Smith is arranged by Marcus H. Carroll, has a traditional text. Christmas Day, by Carl F. Mueller (words by Theodosia Smith), is a cheerful, homely little number useful also for secular observances (for four-part mixed voices and piano). The Virgin's Lullaby by Mary Turner Salter (arranged by Sumner Salter) provides fervently adoring sentiment, with musical charm also in its refrain of "lullaby." Francis Snow's Child Jesus Lay on Mary's Knee (words by Clarence Conant) is a quaint and distinctive number of sincere simplicity, musically not too difficult. Older favorites from the Christmas literature are Bortniansky's famous Cherubim Song; O Little Town of Bethlehem by Speaks-Deis, and Sleep, Holy Babe (Alexander Matthews), which has a contralto solo in addition to the mixed choir and organ. (G. Schirmer, Inc., New York.)

Among attractive issues in the J. Fischer & Bro., catalogue are: Harvey Gaul's *a cappella* settings of three old Polish carols, Carol of the Doves, Christmas Carillons of Poland, and The Quest of the Shepherds, all of which abound in delightful imitative effects for the four mixed parts, to which are added a few sopranos singing an additional part in two of the works.

*For Three-part Women's Chorus*

Light, by Garth Edmundson (words by Dreult Berth), is a quiet, melodious trio for feminine voices, accompaniment *ad lib.*, telling of the peace that shines forth from Bethlehem into a hate-ridden world. The same composer's motet Angels in the Night is also attractive. (J. Fischer & Bro., New York.)

Lulle, Lullay, an *a cappella* number for three-part women's chorus, after a folk-song from Tennessee collected by John Jacob Niles and arranged by Cyr de Brant, is a delightful Christmas number in which the two sopranos hum and the contralto sings the words. The same authors also present a folkcarol from North Carolina, Down in Yon Forest, for similar vocal combination, which will also repay examination. It employs responsive singing between a soprano soloist or group and the main chorus. (G. Schirmer, Inc., New York.)

*For Unison or Two-part Treble Voices*

The familiar Kremser Prayer of Thanksgiving, edited by Edward Shippen Barnes, although it has been issued for several years, is a highly useful item for Thanksgiving services. In the same category is Mr. Barnes' arrangement of Beethoven's The Heavens Are Declaring. Both are also provided as an anthem for soprano and alto voices with organ. Kenneth Downing has arranged Woodward's Rejoice Greatly and Caleb Simper's Sing, O Heavens as anthems for two-part chorus of treble voices, with piano or organ accompaniment. (G. Schirmer, Inc., New York.)

*Reviewed by F. W. Riesberg*

*For Mixed Voices*

**The Harp That Once Thro' Tara's Halls,** for mixed voices, by Boris Levenson.

The familiar Irish tune set to Thomas Moore's poem, sung as a solo, is here arranged for mixed voices, unaccompanied, in E major. It is suggested that an easy transposing in E-flat would make it more expressive, less brilliant than in E, placing the range from low E-flat to high G natural. Three octavo pages encompass the entire folksong, the first stanza in plain harmonies, the second with considerable variation of voice-parts of contrapuntal nature and an occasional harmonic surprise. There is pathos in the old song, so cleverly arranged by the Russo-American Levenson. (Theo. Presser Co., Philadelphia, Pa.)


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# Los Angeles Has Colorful Week Of Concert, Recital and Dance

## Ignace Hilsberg in Piano Debut—Federal Project Orchestra Appears Borissoff in Striking Program—Dance and Club Lists Appeal

Los Angeles.—The first Los Angeles appearance of Ignace Hilsberg brought an attentive audience to his recital in the Biltmore Music Room on October 20. Hilsberg proved himself a pianist of the first rank, playing with authority, warm tone and magnificent technic which solved formidable technical difficulties with apparent ease. His interpretations were reserved, as his inclinations turned more to the statuesque form of beauty than to the emotional, but he delivered his musical messages with every phrase turned and rounded with carefully perfected smoothness.

His program was varied and of sustained interest. He opened with Siloti's pianistic arrangement of a Bach G minor organ prelude, and followed it with two sonatas of Scarlatti, played with punctilious attention to detail. The Liszt fantasy, Apres une lecture du Dante, was delivered in an appropriate romance-narrative style.

The most interesting selection was the first book of Leopold Godowsky's Phonoramas, the introductory three numbers of the Java Suite. Gamelan was an ingenious representation of a native orchestra, with some lovely effects in sonorities. Wayang-Purwa was more sentimental, portraying the ancient Javanese puppet shadow plays. Hari Besaar represented a native festal day, making use of two authentic Javanese melodies.

Manuel de Falla's Cubana and Andaluza were admirable mediums to show Hilsberg's virtuosity. In similar vein was Ravel's Alborada del Grazioso. His final group was Chopin. The audience demanded four encores.

### Federal Project Orchestra

The forceful piano playing of Ervin Nyiregy-ha-zi at the Federal Music Project Symphony Orchestra concert was applauded vociferously upon his appearance as soloist in Trinity Auditorium on October 21. An encore was demanded even to the extent of booing the men who came to remove the piano from the stage.

Nyi-regy-ha-zi certainly made an effect with the Liszt E flat piano concerto, and played some passages brilliantly with rapid tempos. But he was too anxious to rise above the orchestra at all costs, and the last portion developed into a competition between piano and orchestra to see who could make the most noise. It was a draw. For encore he chose the Grieg Notturno, wherein he faked serenely, at a lagging tempo, having obviously but faint recollection of the notes and none of the dynamics.

Modest Altschuler conducted the orchestra, and made his best effect in the opening Entr'acte from Taneieff's Orestes, which rose to a vivid climax of power. Tschaikowsky's sixth symphony proved a less happy choice, as the interpretation was distorted and badly out of balance. The appellation pathetique might have been better applied to the playing than to the symphony. It was badly dragged, far too loud in dynamics, and with no emotional content. The orchestra needs long and proper rehearsal before undertaking such a work. Only the cello section proved adequate, while the woods and brasses contributed numerous mistakes in notes and intonation.

Svendsen's Norwegian Artists' Carnival was read with more noise than the jollity the composer intended. In conclusion was the American Fantasy of Mills, cleverly orchestrated in the style of Tschaikowsky. The theme, programmed as a folk-tune, was reminiscent of Edward German's Morris Dance.

### Oukrainsky Dancers Appear

Serge Oukrainsky presented a group of young members of the Pavley-Oukrainsky Ballet as the first event in the Petrie Artist Series at Trinity Auditorium on October 23. It was well schooled, routined work, presented by a skillful master of the ballet.

Outstanding soloists were Frederick Velasco, who scored in his Spanish work, Paula de Cardo, whose steps were charming, Margaret O'Brien, who made a hit in the opening classical ballet, and Maxine White who was warmly lauded for her work in Carneval. Rimsky-Korsakoff's Hymn to the Sun, and a Persian dance adapted to Moussorgsky music were also programmed. Carol Van Alstyne provided the piano accompaniments, which were supplemented by recordings.

### Borissof in Conbert

The splendid violinistic work of Josef Piastro Borissoff won him an ovation at his concert in the Vista del Arroyo Hotel in Pasadena on October 22. His interpretations were marked with temperament and fire, and delivered with able musicianship.

His concert opened with Sinding's suite in A minor. The lyrical beauty of Glazounoff's concerto in A minor was beautifully enunciated, followed by the technically difficult Ysaye fourth sonata in E minor, for unaccompanied violin. A group of short selections by Stravinsky, Tor Aulin, Ravel and Ysaye completed the formal program, but the audience demanded four encores. Among these were Borissoff's own delightful Valse Staccato and his own transcription of a Rasbach Tango. Alexander Kosloff officiated capably at the piano.

### MacDowell Club Program

A concert at the MacDowell Club of Allied Arts began admirably with a piano group beautifully played by Raymond McFeeters. A charming Paean of his own composition was first, followed by two Sonnets of Autumn, by Cecil Burleigh, a dreamy Quiet Woodland and a more showy Stern November. A Spanish Dance by Navarro was the encore.

Martha Vaughn showed appealing voice in Strauss' Zueignung, which she followed with Nuit d'été by Tremisot, and the Vissi d'arte aria from La Tosca. Encores were Frank LaForge's Song of the Open and Grant's Carnival.

Lee Sweetland displayed a pleasing light baritone in two MacDowell songs, Thy Beaming Eyes and Silver Clouds, and Di Provenza from La Traviata. Harold Ayres capably accompanied him. A group of piano solos were also offered by Russell Blake Howe.

R. D. S.

## Rambling Around

Sylvain Noack, formerly concertmaster of the Los Angeles Philharmonic Orchestra, is to make a concert tour in the coming spring through the states of Nevada, Utah, Colorado, Wyoming and Montana, under the management of Robert L. Hollinshead. He is now devoting his time to teaching, moving picture playing, and to the Noack String Quartet, of which he is the director. The quartet this season consists of Sylvain Noack, first violin; Anthony Briglio, second violinn Sven Reher, viola; and Kurt Reher, cello. Mr. Briglio is the leader of the second violin section of the Philharmonic Orchestra and was formerly associated with Mr. Noack in the former Bartlett-Frankel Quartet. Sven Reher is a former pupil of Carl Flesch in Berlin and Kurt Reher is a former pupil of Emanuel Feuermann.

* * *

Francis Lederer, moving picture actor, has been selected to take the part of Chopin in Columbia studio's filming of the life of Chopin, with Chopin music as the background of this production to be directed by Frank Capra.

* * *

Howard Halbert, violinist, located in Hollywood one year ago after being connected for a number of years with the music departments of the University of Oregon, Eugene, Oregon and the Oregon State College, Corvallis, Oregon. He taught violin and viola at both places and was also in charge of the orchestra and ensemble playing at the University at Eugene. His former study was with such teachers as Jacques Gordon and William Kroll. Mr. Halbert has made solo appearances with the Portland Symphony Orchestra (Willem Van Hoogstraten, conductor); Oregon State College Orchestra (Jacques Gerskovitch,

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*LEONARD PENNARIO,*
*twenlve-year-old pianist, a pupil of Samuel Ball of Los Angeles, played the Grieg concerto on October 11 with the Dallas (Tex.) Symphony Orchestra (Paul van Katwijk, conductor). He also gave two recitals, one a matinee on October 12 at the Texas Agricultural College, Arlington, Tex., and the other at North Texas State Teachers' College, Denton, Tex., on the evening of October 12. He is managed by Robert L. Hollinshead of Hollywood. (Photo by D'Gaggeri Studio.)*

guest conductor); and the San Bernardino Symphony Orchestra (Karl Shultis, conductor). He won third honors for violin playing in both 1931 and 1933 in the contests of the National Federation of Musical Clubs. For the past year Mr. Halbert has been concertmaster of the Hancock Ensemble of Los Angeles. He is now playing first violin over the NBC network with the orchestras of Johnny Green, Victor Young and Nat Shilkret. His moving picture studio playing is under Alfred Newman and Roy Webb. Mr. Halbert is a member of the California String Quartet of which the members are Louis Kaufman, first violin; Howard Halbert, second violin; Paul Robyn, viola, and Kolia Levienne, cello.

* * *

The MacDowell Club of Allied Arts meets monthly .in Hollywood under the guidance of Mrs. William Dellamore, president. Risser Patty, Hollywood vocal teacher, is chairman of the program committee. The meeting of October 24 was held at the home of Mr. and Mrs. Hector Geiger in Hollywood.

* * *

Verdi's Aida will be given on November 26, at the Los Angeles Shrine Auditorium under the direction of Maurice Frank. Artists taking the solo roles include Eleanore Woodforde as Aida, Clemence Gifford as Amneris, Tandy MacKenzie as Rhadames, Robert Langham as the King, Alfredo Gandolfi as Amonasro. James Guthrie will be the conductor.

* * *

Edith Knox, concert pianist and teacher of Los Angeles, announces a pupils' recital at her studio on November 13. Those playing include Florence Adams, Mrs. Boyd, Franklyn Benton, Clara Lee Brown, Mary Lou Durham, Mr. Hardy, Betty Huebener, Dolly Kinsey, Jeanne and Harry McCarter, Philip Porter, Joanne and Marilyn Van Matre, Louise Williams, Katherine Starke and Edna Smith. Three artist pupils will also participate, namely: David Vasquez, Mitzi Chait and Mary Lehigh Putnam. Two additional recitals will be given next spring.

* * *

A performance of Puccini's Madam Butterfly was given on October 18 at the Del Mar Club, Santa Monica, Calif. Those taking the leading roles were Sugi Machi, Japanese soprano, as Butterfly; Maria Marova as Suzuki; Russell Horton as Lieutenant Pinkerton, and Thomas Clarke as Sharpless.

* * *

William Bachenheimer, coach, accompanist and conductor of both orchestra and opera, arrived in this country two years ago and after one and one-half years coaching and accompanying in New York, he contracted with Mme. Maria Jeritza (wife of Winfield Sheehan, the moving picture producer) to come to Hollywood and act as her musical director and adviser. Mr. Bachenheimer formerly lived in Vienna where he conducted both light and grand opera and afterwards became leading conductor of the festival plays at Heidelberg. He has directed opera in Italy, Austria, Holland, Germany and Switzerland in past years. After arrival in New York he coached such singers as Melchior, Hempel, Manski, Roselle, Huehn and Bentonelli. He originally started as a baritone singer and appeared in many operas and concerts in Europe.

* * *

Tom Clarke, baritone, of Hollywood, gave a recital November 4 in the Hall for Chamber Music at Mills College, California.

* * *

Samuel Ball, teacher of piano, has been located in Los Angeles for the past eight years. He came from Fort Worth, Texas, where he taught for three years and prior to that he was connected with the music department of the State Teachers College, Denton, Texas. Mr. Ball gives weekly classes in Repertoire-Interpretation for the benefit of teachers and advanced players. Pianists now studying with him include Leonard Pennario, twelve year old boy. Allien Lair, Carolyn Budelier, Agnes Niehaus, Antoinette Oreb, Walter Slike, Janice Birnbaum and Dorothy Dunham.

* * *

Jeanette MacDonald, screen star of the Metro-Goldwyn-Mayer studios, is scheduled for the title role of Massenet's opera Manon which will be produced shortly. Also the same studios have acquired the rights to the novel, Manon Lescaut, which will be filmed with Miss MacDonald in the lead.

* * *

Grace Bush, composer-poet of Los Angeles, is now in Chicago and from there she will go to New York In Chicago she recently gave two lecture-recitals at the Allerton Hotel, namely; Humor and Philosophy in Music, and Great Hymn Writers and Their Hymns. Also she played a short program of her own musical compositions at the Auditorium Hotel for the Cook County Federation of Women's Clubs. Mrs. Bush's song entitled, Write On, O Sisters of the Pen (for which she wrote the words and music) written for the League of American Pen Women, was awarded honorable mention in a recent contest and will be used on all radio programs for the league.

* * *

Mischa Lhevinne, pianist and teacher of Hollywood, presented one of his artist students, Amelia Hester, in recital in October. She played the Beethoven C minor concerto and the Grieg A minor concerto. Another work on this program was March Oriental, composed by Mr. Lhevinne. Miss Hester appears in another recital in November playing Tschaikowsky's B flat minor concerto.

* * *

Grace Moore, opera artist and screen star, is writing a book between scenes of her new Columbia picture, Interlude. It will be called Recipes of a Prima Donna, and will be published shortly. This literary opus will be a cook's tour of Europe and include dishes the singer discovered in Paris, Vienna, Stockholm, Berlin, London and the by-ways of the old country during her several concert tours.

* * *

Gunnar Johansen, pianist, gave a recital October 28 in the Hall for Chamber Music at Mills College, Calif. A composition of his own, Phrygian Toccata, was played during the evening.

* * *

Erich Wolfgang Korngold, composer, has arrived in Hollywood again after a recent trip to Germany and will make the Pacific Coast his permanent home. He is under contract to write the musical score of Danton, which will be filmed by Warner Brothers-First National studios.

* * *

Alexander Steinert, conductor, composer and pianist of New York, is now living in Hollywood. Last spring he closed a conducting tour in Washington, D. C., of George Gershwin's folk drama, Porgy and Bess. He directed two performances last spring of the Retablo by Manuel De Falla, at the Fine Arts Center, Colorado Springs, Colo. His Concert Sinfonico for piano and full orchestra was played in February, 1935, by the Boston Symphony Orchestra, Serge Koussevitzky, conducting, with Mr. Steinert as soloist, and he appears with Eugene Goossens and the Cincinnati Orchestra next March, as soloist in this work. Mr. Steinert appeared with Gladys Swarthout in her broadcast October 18 on the Ford hour from Hollywood. In this connection he arranged two of the numbers in which she appeared for two pianos, which were played by himself and Lester Hodges.

C. D. K.

## Providence Has New Organ

### Chopin and Chaminade Clubs Launch Winter Programs—Beggar's Opera and Jooss Ballet Among Presentations

PROVIDENCE, R. I.—The musical season might be said to have officially opened with the dedication of the Robert P. Winsor Memorial Organ at the People's Church in Auburn. The organ, a three manual Moller, was the gift of Mrs. Winsor in memory of her husband. It was delightfully played by Leroy K. Armstrong in a program which included the Bach Dorian Toccata and Fugue, the Fire Music (Wagner) and the finale from the first symphony (Vierne). Harry Hughes (baritone) gave pleasure with his singing of To Music (Schubert) and Honor and Arms (Handel).

CLUB EVENTS

The Chopin Club honored their new officers at an unusual concert in costume. Songs of 1759-1788 were given by Celia Parvey (Christine Gladhill accompanist). The songs were by the first American composer Francis Hopkinson (dedicated to George Washington), edited and augmented by Harold Milligan. There were violin solos by Muriel Halprin (Rose Presel, accompanist), and Sad and Comic Songs of 1870-1890 by Marjorie Atkinson.

The Chaminade Club at its initial musicale of the season presented Doris Skipp, coloratura soprano with Frederic Very, accompanist; Hattie Sweet, pianist, and a double quartet consisting of Sarah Henley Ide and Lila Horton Singsen, sopranos; Emily H. Amidon and Inez Rogers, second sopranos, and Jeannette Waddington and Bessie Baybutt, contraltos. Mrs. Raymond Perry accompanied and Bessie Birch Wood was the director.

The American Guild of Organists, Rhode Island Chapter, were delightfully entertained with an informal talk on organ construction by Ernest M. Skinner. They were also given a demonstration recital on the Everett Orgatrone by J. Baird, organist of the Reformed Church of Poughkeepsie, N. Y.

Sock and Buskin of Brown University presented The Beggars Opera (John Gay) in Faunce House Theatre. The production was under the direction of Leslie Chase, while the musical direction was in the capable hands of John Archer with Ruth Tripp at the piano. Helen Keenan and Ruth Moulton, violins; Louise Waterman, cello; Margaret Prew, flute, and Victor Aberg, viola, comprised the orchestra. This was an able and captivating presentation by both actors and musicians.

JOOSS BALLET APPEARS

The Jooss Ballet set a high mark for the professional season with their brilliant performance for the Community Concert Association in the Metroplitan Theatre. The Prodigal Son, with Rudolf Pescht in the title role and Kurt Jooss as the Father, was an exquisite bit of dancing and color. The Big City brought Hans Zuellig a chance to do some of the best single dancing of the evening. But Ballade was the finest proof that the productions of this company are deserving of the highest praise. Johann Strauss' Tonight closed the program.

B. N. D.

*MISCHA LHEVINNE,*
*pianist and teacher of Hollywood, is now being booked by Robert L. Hollinshead for a recital tour in Utah, Colorado, Nevada, Montana and Wyoming this coming spring. Mr. Lhevinne has lived on the Pacific coast for the past eight years.*


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# First Performances Mark Chicago Orchestral Event

## Sketches of Illinois Metropolis by Native Composer Have Premiere—Recital Programs of Election Period Hold Variety—City Opera Opens

CHICAGO.—The third concert in the current series of popular priced programs by the Federal Music Project's Illinois Symphony Orchestra was given on October 25 in the Great Northern Theatre with Izler Solomon conducting. A special feature of the program was the first performance of Thumbnail Sketches of Chicago by Philip Warner, a local composer. This is one of the best works by an American composer that has come to our attention in a long while. Warner has written descriptive music with such ability, such consonant thought that the sub-titles Steel Mills, the Stock Yards Fire, Sunday on the Gold Coast, a Supper Club and Children's Island at A Century of Progress seem superfluous. Furthermore, Warner is a contrapuntist who does not resort to cacophony to win modern ears. His music is ingeniously woven into an exceptionally fine pattern and is orchestrated with a master hand. The new work, well interpreted by Conductor Solomon and the orchestra, met with the instant approval of the large audience.

Another first performance occurred when Gordon Campbell's transcription of the Bach choral prelude, When We Are in Sore Distress, was heard on the same program. Campbell, pianist and accompanist, should devote more time to composition—or, at least, to transcription, for he has the knack of arranging classics without distorting them as so many composers have done in the past. The program further contained the Tschaikowsky Pathetique Symphony and Bantock's comedy overture, The Pierrot of the Minute.

### HARRIET EELLS AT STUDEBAKER

Harriet Eells, American mezzo soprano who hails from Cleveland and who formerly sang leading roles with the American Opera Company, gave a recital in the Studebaker Theatre on October 25 under the local management of Bertha Ott. Program building is an art in itself and no better collection of songs has been heard in the concert hall in many years than that arranged so intelligently and adroitly by this American songstress. Arpad Sandor's remarkably able accompaniments added greatly to the enjoyment of the afternoon.

### DOROTHY MANOR'S DEBUT RECITAL

Dorothy Manor, lyric coloratura soprano, was presented at the Goodman Theatre on October 25 in an ambitious program for one so young in years. Whether qualifying as a coloratura or as a lyric soprano this newcomer has much in her favor and also much to learn in the difficult art of singing. The voice, lovely in texture, crystalline in its purity, has been well placed, but it is in the matter of interpretation that Miss Manor is deficient. Like many other coloraturas her intonation is not always accurate, yet her debut showed sufficient merit to permit prophecying a succesful career for this young singer whose stage deportment might be taken as model for others to follow. A friendly audience greeted her cordially.

### LILA LA MOTTE IN ORIGINAL PROGRAM

Lila La Motte presented an original program of sketches from life at the Chicago Woman's Club Theatre on October 27. To the names of Ruth Draper and Cornelia Otis Skinner among America's foremost monologists and dramatic interpreters should be added the name of Lila La Motte. In her interesting sketches Miss La Motte revealed three necessary fundamental qualities—clear diction, fine interpretative gifts and a winning personality. In her opening sketch, Casting Her Play, Miss La Motte revealed a sense of humor so keen and so contagious as to bring hilarity from every section of the theatre. By contrast, in Dust she depicted vividly and poignantly the suffering endured by westerners in one of our recent terrifying dust storms and the notes of pathos, tenderness and sorrow gripped the hearts of the auditors. Equally well interpreted were the Cruise Sketch and Venice, which concluded the program. During the various intermissions music was furnished by the Herman Clebanoff String Quartet.

### LA FIAMMA OPENS OPERA SEASON

La Fiamma by Respighi, which received its American premiere here last year, auspiciously opened the City Opera Company's six-week season on October 31. A complete report of the first week's interesting program will be found in these columns in our next issue.

### SYMPHONY PROGRAMS

The Chicago Symphony Orchestra's first Tuesday matinee on October 27 afforded ample opportunity to rhapsodize on the tonal qualities of our band. It has been our pleasure to hear the Goldmark Rustic Wedding symphony many times, but we canot recall a more exhilarating reading than Frederick Stock gave on this occasion. As a matter of fact, this concert was the most interesting heard so far this season at Orchestra Hall. The ever popular Dohnanyi suite for orchestra as well as Stock's symphonic waltz and the Berlioz overture to Benvenuto Cellini made up the balance of the program so well prepared and so superbly played.

Many were turned away unable to secure seats for the October 29-30 concerts. This sort of happening makes us glow with pleasure, for we are delighted whenever the sold-out sign is displayed outside Orchestra Hall on a symphony night. The veteran king of violinists, Fritz Kreisler, was the attraction that drew the masses. Not heard with the orchestra in more than twenty years, Kreisler chose two novelties for his reappearance—his own transcriptions of the Schumann A minor Fantasie and of the Paganini Konzertstück. Why such a talented composer and arranger as Kreisler should have spent time on the Paganini Konzertstuck or especially on the Schuman Fantasie is beyond our understanding, as neither work, even when rearranged or disarranged to please modern ears, contains sufficient musical beauties to arouse interest. If either of these compositions did not bear the signature of these composers, Kreisler in all likelihood would not have wasted labor nor would he have chosen either for his solo appearance. True, the audience gave him an ovation; true, the men of the orchestra and the public as well stood up as he came upon the stage, but we are among those who are not influenced by the public. Kreisler has long been celebrated for the marvelous tone he draws from his Stradivarius, but in the Schumann Fantasie little opportunity is given for the display of tone quality and, to be candid, for any other apparent virtuosity on the part of the soloist. In the Paganini number Kreisler had full sway to exhibit the qualities that have endeared him to the world for more than half a cenury.

The lovely Georg Schumann Liebesfrühling overture happily prefaced the ugly, noisy, boring Hindemith symphony, Matthias the Painter, of which we wrote at length at its premiere here last season. It impressed us on second hearing even more unfavorably. The Debussy La Mer was doubly enjoyable after listening to Hindemith's unmelodious symphony.

### HELEN FREUND ENGAGED BY CHICAGO OPERA

Helen Freund, who for several seasons was the "baby" soprano with the Chicago Opera Company, was signed by General Manager Paul Longone for the season which opened October 31. Miss Freund will be heard in several of the roles which she did formerly.

### RADIE BRITAIN HONORED BY PEN WOMEN

The Pen Women of West Texas have made Radie Britain, American composer, an honorary member of their organization.

### BLANCHE SLOCUM'S STUDENTS GIVE RECITALS

Class and private voice pupils of Blanche Slocum gave a song recital on October 24 at the Little Theatre of Chicago Conservatory. Marion Wessman, Gwendolyn Macie, Laverne Thielen, Alma Baumgarten, Dorothy Heinberg, Edyth Weiss, Mary Carrigan, Alice Powell, Marian Brandt, Vivian Larsen, Leonie Schaffner, Mary McBride, Dorothy Lang, Santa Lapi and Estelle Vasseur sang an interesting program in a manner which gave evidence of excellent training.

A children's song program by pupils of Miss Slocum on October 30, enlisted the services of Charles Gasior, Vivian Jessie, Frances Eirman, Doris Mendeloff, Bernia Swedberg, John Martanelli, Eleanor Lundgren, Fay Satton, Doris Dorin, Laverne Jacobsen, Mary Catherine and Edward John Cannon, Elsie Calderwood, Albert Bares, Mary McBride, Leonie Schaffner, Andrew Hitzelberger, and Estelle Vasseur.

### TWO VETERANS REENGAGED FOR OPERA

Francesco Daddi, tenor buffo, and Vittorio Trevisan, basso buffo, have been secured by the Chicago City Opera Company, the former to sing Le Marchand d'Abite in Carpentier's Louise and the latter to assume all the buffo roles assigned to Pompilio Malatesta, whose illness will prevent his appearing.

### AMERICAN CONSERVATORY NOTES

Eloise Bradford, soprano, has been engaged as soloist at St. Paul's Union Church, Chicago. Claude C. Smith, baritone, is reengaged as soloist at the Fourteenth Church of Christ, Scientist. Eulalia Hauser, student of Rudolph Reuter, was heard in a piano recital in Kimball Hall on November 6. Grace Hassell was heard in a group of readings at the Sol-Ed. Phil Society, Blackstone Hotel on October 15. Miss Hassell also appeared as a guest artist for the Lyon's Club at the Sheridan Plaza Hotel on October 30. William Blair, tenor, was also featured on this program in a group of operatic arias. Madeline Coffman, violinist, former student of the conservatory, has been awarded a fellowship at the Juilliard Graduate School, New York. Lenora Pecket, contralto, with Ethel Schmetter, accompanist, pupils of the conservatory, were presented in a recital before the Forest Park Woman's Club on October 23. Evelyn Ames, contralto, student of the Conservatory, has been engaged as soloist at the Union Church of Kenilworth. Miss Ames is also apearing as soloist with the string quartet on the Sunday evening programs at the Edgewater Beach Hotel.

Jean Ritter, violin student of the conservatory, was featured in a group of violin solos at the Hamilton Park Woman's Club's opening meeting on October 20.

The Negro Folk Symphony, a composition from the pen of William Dawson, for many years a student of Adolf Weidig at the conservatory, was performed recently by the Philadelphia Symphony Orchestra. Mr. Dawson is director of music at Tuskegee Institute.

Elaine De Sellem, contralto, of the faculty, is singing a group of arias from the opera Aida on the November program of the Cameo Salon at the McCormick House.

Edgar Borup, violinist, appeared as soloist at a meeting of the Parent Teachers' Association of Oak Park on October 22.

Recent joint recitals of Lela Hanmer, pianist, and Beulah Casler Edwards, soprano, a former pupil of the late Karleton Hackett, include appearances at the Waukegan (Ill.) Country Club; Martha Washington Club, Blackstone Hotel, and the Welsh Woman's Club.

RENÉ DEVRIES.

*VIRGINIA PEMBERTON*
*sang Marguerite in Faust in Toronto on October 21 with Sydney Rayner in the title role.*

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# Syracuse Orchestra and Recitalists Inaugurate Winter of Interest

### Pattison Heard with Ensemble—All-Bach Program Given—Kreisler in Solo List—Sokoloff Conducts

SYRACUSE, N. Y.—The College of Fine Arts at Syracuse University began its series of public recitals with a program on September 27 by the six winners of the scholarship competition for entering students held on July 11. The performing ability of these young men and women was amazing, especially when it is remembered that all came from the upper third of their graduating classes and that they carried on their music study in addition to the regular high school program of academic studies. A large audience of freshmen heard this recital and warmly applauded their talented classmates.

On October 7 in Lincoln Auditorium, the Syracuse Symphony Orchestra, with André Polah as conductor and Lee Pattison as soloist, opened its series of winter concerts before a large audience. The orchestra showed the good results gained by daily rehearsals during the summer. It played with precision, fine tone and with a delicacy in phrasing that puts it in the rank of the better orchestras. Mr. Pattison, in the D minor concerto by Brahms, again proved himself a first-class musician with a technic equal to every demand. He was recalled time and again. The orchestra gave brilliant and effective performances of Till Eulenspiegel and the Symphonic Waltzes of Frederick Stock.

On October 15, under the direction of S. B. Everts, Fritz Kreisler played before an audience that packed the Lincoln auditorium and stage to capacity. He gave us exceptional performances of Schumann's fantasy in C major, Bach's sonata (No. 1) in G minor for violin alone, the first movement of concerto (No. 2) in D major by Paganini, and the performer's arrangement of the Rimsky-Korsakoff fantasy on Russian themes. At the close of the program Mr. Kreisler added four or five encores.

On October 18 the music students at the university gave a public recital in the College of Fine Arts Auditorium before a large audience. This was one of the finest recitals given at the college. The seven students are a credit to their teachers.

ORCHESTRA IN BACH PROGRAM

The next evening the Syracuse Symphony Orchestra (André Polah, conductor) gave an all-Bach program in the College of Fine Arts Auditorium. The opening number was the suite in D major for trumpets, oboes, tympani and strings. Then came the concerto in C minor for two pianos and strings with Professor George Mulfinger and Mrs. Mufinger at the pianos. This was followed by the Brandenburg concerto (No. 3) in C major for three pianos with three members of the piano faculty—George Mulfinger, Kirk Ridge and Earl Stout—at the pianos. The entire program was exceptionally well played and the large audience was enthusiastic in applause.

On October 23 the Syracuse Symphony Orchestra, with Nikolai Sokoloff, director of the Federal Music Project, as guest conductor, gave a concert in Lincoln Auditorium. The principal program numbers were the Sibelius symphony (No. 1) and Debussy's Afternoon of a Faun. Mr. Sokoloff, with his dynamic and expressive beat, brought the orchestra to great heights. The Sibelius symphony with its gloomy themes, massive and dark colored climaxes, won storms of applause from the audience. Rarely has Debussy's impressionistic music been so expressively performed here as under Mr. Sokoloff. After insistent applause and several returns to bow his thanks, the conductor gave a short talk in which he highly complimented the work of the orchestra and urged that Syracuse make all plans to take over the orchestra after the closing of the Federal Music Project. H. L. B.

### *Boepple to Present Dalcroze Demonstration*

Paul Boepple, director of the Dalcroze School of Music, assisted by a group of students, will give a demonstration of Dalcroze Eurythmics at the School in New York on November 13. Mr. Boepple is also head of the theory department at the Westminster Choir School, Princeton, N. J., and conductor of the Dessoff Choirs.

### *Rose Raymond's New York Recital*

A piano recital will be given in Town Hall, New York, on November 7 by Rose Raymond. For her opening group Miss Raymond has chosen three Haydn compositions, Andante Varie, Fantasia and the sonata in E flat (No. 1); three intermezzi and the rhapsodie in E flat (op. 119) of Brahms comprise the second assortment. The Mozart sonata in G (K. No. 284) and Beethoven's Appassionata Sonata represent these composers.

### *Alexander Blochs in Florida*

Alexander Bloch has begun rehearsals with the Central Florida Symphony Orchestra of Winter Park, Fla., which he is to conduct this year. Since Mr. Bloch is also head of the music department of the Ringling School of Art in Sarasota, he will divide his time between the two cities. Blanche Bloch also teaches piano at the school.

### *McCormack Visits Madison, Wis.*

MADISON, WIS.—John McCormack, Irish tenor, sang an eloquent recital here November 2, taking Madison's mind off the elections, only a day away. The concert scheduled here is the Kedroff Quartet, who come on November 8, to the University of Wisconsin Memorial Union. The Kedroffs' appearance marks the opening of the annual Sunday afternoon series sponsored by the program committee of the Union.

Tessa Bloom, pianist, appears in recital at West High School Auditorium November 10. Miss Bloom will appear under the sponsorship of the American Association of University Women.

Prof. Ray Dvorak's University of Wisconsin Concert band made its concert debut for the season on October 30, playing its third annual Homecoming program. The band had Theodore Kaap, marimbaphonist, as soloist, and its "pop" program ranged from Gounod to Irving Berlin.

Preparations are going forward rapidly for the Madison Civic Music Association's production of La Traviata in modern dress on November 23 and 24 in the Parkway Theatre. W. L. D.

### *Valiere Esty and Clifford McCormick Heard in Ontario*

BELLEVILLE, ONT.—Valiere Esty, contralto, and Clifford McCormick, pianist, gave a recital here recently in the Albert College Memorial Chapel before a large audience. Mrs. Esty, who now lives in Westfield, N. J., was before her marriage Valiere Wrightmyer of this city. Mr. McCormick is also from Belleville. They shared a program which embraced a group of early keyboard numbers, originally written for the virginals; Dido's Lament from Purcell's Dido and Aeneas and other examples of classic vocal writing; the Bach-Liszt prelude and fugue in A minor; and songs of Richard Trunk, Poldowski and Rhene-Baton; Debussy piano pieces; and a final assortment of songs in English.

Mrs. Esty has a rich, vibrant voice of exquisite natural timbre. Techically and interpretatively, she is sure and discerning. She is an artist-pupil of Harriot Eudora Barrows, singing teacher of New York and Boston. Mr. Clifford projected his clear-cut and finely conceived pianism in the varied numbers he had chosen. The audience applauded zealously throughout the program. B. F.

### *Franz Liszt Academy Musicale at Wilmington*

WILMINGTON, DEL.—A musicale was held at the Ramsay home, Guyencourt, last month, when a program was presented by the Franz Liszt Academy (Constance H. Beauer, director). Aleja Campo and her daughter, Nena, were featured in Spanish dances. Other participants in the Ramsay-Beauer musicale included: Onolee Jones, cellist; Dorothy Johnstone Baselyer, harpist; Douglas Hart and David Sokoloff, pianists, the latter from the Leo Ornstein School of Music, Philadelphia, which is now affiliated with the Franz Liszt Academy. Dr. Beauer accompanied the artists, and performed her piano-work, To an Understanding Heart, dedicated to Mrs. Ramsay.

### *Van Vliet Trio Play at Washington Irving High School*

The Cornelius Van Vliet Trio (Harrison Wall Johnson, piano, Frederic Dvonch, violin, and Cornelius Van Vliet, cello) were heard in the People's Symphony Concert series at Washington Irving High School, New York, on October 23. The trio played numbers for this combination by Brahms and Smetana, and Mr. Van Vliet was heard in cello solos, with Irene Botts at the piano. These were excerpts by d'Albert, Jeral, Karl Kaempf and Heinrich Werkmeister.

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NEW YORK NOVEMBER 7, 1936 No. 2911

Many excellent musical programs had to be omitted from the air recently because of the electioneering speeches over the radio. Now that the three B's of political broadcasting are no longer blasting our ears—Ballyhoo, Blarney, and Bunk—the three B's of music have come back to regale us again with dignified and soothing loveliness.

—o—

## The Sun Shines Again

So as to clear up completely a matter which has led to some good-natured misunderstanding, and courteous editorializing, the Musical Courier is glad to publish the following article (written by Alfred Metzger) from The Argonaut, San Francisco, of October 23:

In The Argonaut of September 25 this department commented upon editorial in the New York Musical Courier regarding the symphony situation in San Francisco and containing statements which did not agree with the facts. Realizing that the Musical Courier had been misinformed and knowing that paper to be a "good sport," we felt certain that our remarks would be accepted in the same spirit in which they were offered. That our confidence in the Musical Courier, a paper which we regard as the foremost music journal in the world, was justified is proved by an editorial in the Musical Courier of October 10, headed "Please Excuse It," and stating that "the Musical Courier editorial was based on facts furnished by a San Francisco musical enthusiast who might be assumed to have authentic information about orchestral conditions in his bailiwick. If he is wrong and the Argonaut is right, the *amende honorable* is hereby extended."

We know the type of "enthusiast" the Musical Courier refers to. His imagination is greater than his enthusiasm. He does not care whether his "facts" are true or not as long as he can spread disagreeable gossip about his friends or city without getting himself into trouble. The least one can say about such "enthusiasts" is that they certainly are disloyal to their communities and very fond of their own personality.

We certainly can testify to the truth of the closing paragraph of the Musical Courier's editorial, which says "This paper has no warmer wish than to encourage and propagandize all the competent orchestras in this land, however supported, guaranteed, subsidized or otherwise financed. Orchestras are the very root of American musical life, and none of our cities should be without one, gauged in size according to local capacity. San Francisco is to be congratulated for having two such series, and finding means to keep both in active operation."

It is evident that we did not make ourselves very clear when we spoke of the municipal concerts not being in competition with the symphony concerts of the Musical Association. We meant to say that there are actually no two series. With the money derived from the symphony orchestra tax and which the Art Commission is authorized to hand over to the Musical Association to assist in maintaining the San Francisco Symphony Orchestra, the city buys the orchestra and conductor for the municipal concerts. The same orchestra plays in both the regular symphony series and the municipal series. There are no two orchestras or two series of concerts in a sense of competitors. However, the misunderstanding by the Musical Courier is natural, because of the vaguenes of our remarks, and we take pleasure in correcting the misunderstanding which was originally caused by the misinformation of the Musical Courier's original informant.

The money, as stated by us before, can only be paid on condition that the municipality, and not a private organization, will give the concerts, and if the Musical Association, which maintains the San Francisco Symphony Orchestra, is to get any benefit from this tax, the money must be received during its season or during the time its contract with the musicians is in force. Thus it would be impossible to give a sixteen weeks' season without the city aiding in paying the orchestra for that period. It can not pay for the orchestra unless the same gives services to the city for whatever amount is spent. We trust that the subject is not too complicated to be easily understood.

A clean bill of health having been established from every aspect, the Musical Courier wishes the San Francisco unified series much success and prosperity, and has instructed its local correspondent, when he applauds, to add also our corporal editorial handclapping.

—o—

## A Plea for Variety

That always provocative musical scribe, "Feste", who conducts a column in the Musical Times (London) and whose sympathy for contemporary music is keen, has recently been obliged to admit that the growth of ear-scathing and high-tension methods in composition today are in a fair way to defeat their ends. In an article replete with wit and sapience, he counsels composers to remember that the masters of the past always provided enough variety in their music to hold the attention of listeners.

In this, we think, he has hit upon one of the basic defects of the moderns' musical speech, which has so extended discord that there is little relief from it in their works—a mistake that the great creators of the past never made. When one comes to think of it, the occasional resolution of discords is as much a necessity for comfortable listening, as was the wise old provision that a rapid movement should be succeeded by a slow one; a passage of stress and strain, by one of soothing lyricism.

Says "Feste": "A good many faults are found with contemporary music: it is too long, too serious, too discordant, lacks melody, and so forth; and these objections are held to account for the widening breach between the composer of today and the average musician, who is far from being tired of the classics, and in fact sees more and more in them, thanks to the facilities for getting to know them intimately. But I fancy that the real trouble lies in what may be called the temper of so much modern music. A friend of mine—himself one of the most distinguished of English composers and all-rounders—discussing the question with me recently touched the spot when he said of a new symphony he had just heard: 'It was full of fine stuff, but, like most of the big orchestral works produced during recent years, it keeps up a tremendous tension practically from first note to last. In fact, it protests too much.' . . .

"Modern music, then, protests too much: it is too angry. Now, anger is a familiar quality in music, especially since Beethoven, who was the first to make it a regular constituent. But even in his most violent movements it was a constituent, not a constant. He knew when and how to relieve the tension, either in the second subject, the slow movement, the *scherzo*, or the *finale*. It is in these moments of relief that music was allowed to show its power not only to excite but to charm—I can almost hear the shudder evoked by that Victorian word. Yet there is no other term that describes adequately what in the past was regarded by poets and practical musicians alike as a primary quality in music. Even when the growth of resources in harmony and instruments made the presentation of violence in mood or incident easy, composers still mixed the smooth with the rough. The contrasts between consonance and dissonance, simplicity and complexity, and so forth, are as marked in Tschaikowsky, Berlioz, Wagner, Liszt, Strauss, and Elgar, as in Beethoven. Delius is consistently dissonant, it is true; but he is also consistently sweet—he is, in fact, cloying to many of us; and Sibelius is as full of contrast as Tschaikowsky, only of a less obvious and vivid type—Tschaikowsky in cold storage, let us say.

"The quality of attractiveness—a compound of variety, romance, emotion, and beauty of the readily apparent sort—seems to be disappearing from almost every department of serious music and musical performance. The violin is made to do anything but the one thing it can do supremely well—sing; composers having been reminded by anti-piano critics that the instrument is a mere affair of percussion, make it percuss in as brittle and noisy a manner as possible—a recent article in The Times called it the 'hammer and kettle' style, and Sir Donald Tovey, in his recent Romanes lecture, deal trenchantly with the present tendency to exploit what he calls 'the least musical aspect of the instrument'; organists now play so loudly and quickly as to justify Berlioz's condemnation of their instrument as a medium for polyphony; and even the string quartet, the most purely musical of all ensembles, is written for as if its players had fallen out; once true to its happy label, 'the music of friends,' chamber music now too often suggests a family quarrel as acrimonious as only family quarrels can be.

"It may be argued that these qualities are prominent in contemporary music because art—music not less than its fellows—must be representative of contemporary life. There are two replies to this: (1) Insistence on the least attractive aspects of life is as inartistic and misleading as the news pages of the popular press, which 'feature' only the abnormal, criminal, and sensational. Life is not all beer and skittles: but neither is it all vinegar and violence: (2) Allowing, for the sake of argument, that the less attractive modern music represents life, do we want to be reminded of the vinegar and violence in our leisure moments? Isn't there a good deal to be said for regarding art as a means of getting away from a world that 'is too much with us,'—even more now than when Wordsworth wrote? . . . ."

—o—

## Whither the Lyric Theatre?

In Paris, as elsewhere, there have recently been spillings of ink over the fate of the lyric theatre.

Comoedia, the daily theatrical and musical newspaper, sent out the following questionnaire to leading personalities of the operatic world: "New times bring new organizations, it is often said. Does this necessitate a renovation in the conception of works of art? Do you believe that, at least in that which concerns the operatic theatre, a new ideal should be sought by the composer? Is there in the public a disaffection with the genre itself, or are there merely lacking new works to renew the repertoires of our large lyric stages? If the first is true, what would be, according to your idea, the conception (of opera) most in harmony with the aspirations of the times in which we live, and also with the tendency toward large stage spectacles?"

Since human nature is pretty much the same in Paris and New York, we append part of an answer to this inquiry written by Paul Bertrand in Le Menestrel; it may shed a light on some problems of American opera-giving:

"It seems undeniable that the material organization of the theatre ought to adapt itself to social evolution. In consequence, the future no longer belongs to entertainments addressed to a cultivated *élite*, represented in halls of small dimensions, and by the high price of seats, destined for a leisure *clientèle* which has become scarcer and scarcer. It is necessary today to plan theatres which address themselves to the masses, theatres of ample dimensions, with seats as numerous as possible and allowing for large receipts together with moderate prices.

"It is not certain that this renovation in the organization of the theatre also necessarily demands a change in the very conception of lyric art. That which particularly concerns the lyric theatre, emotion and expression, fundamental to all music, remains the law of drama or of musical comedy, whether that expression be of an individual sort or of collective nature. It would be, in my estimation, a grave error to try to denature the basic spirit of the lyric theatre and change it to the conception of a sort of 'civic festival,' . . . Art, which is of an eternal essence, should in the theatre express in all their plenitude the human sentiments, which are independent of a particular epoch.

"That is why, in these new times, the lyric genre not only keeps but augments the number of its adepts in the various countries. In France, a disaffection seems to be manifesting itself toward it. The cause may be imputed not to the art itself, but to the insufficiency of some stage presentations and musical interpretations. For these, many reasons have been pointed out numerous times (small budgets, dearth of rehearsals, economy in scenic dress, substitutions in the orchestras, scarcity of good artists made worse by the disappearances of opera companies of homogeneuos quality, lack of enough stage hands, etc.). If, for example, . . . these causes of handicaps should disappear, the lyric, tragic and comic repertoire, arbitrarily limited by some theatres which adopt the habits of least effort, is sufficiently large for one to find there all the necessary elements.

"Naturally, it would be indispensable that the repertoire should be enriched by new works. But, more than ever, composers (instead of using their ingenuity to produce the sort of thing that the majority have been creating for more than thirty years) should be inspired by that which is and will always remain the law of the musical theatre: the preponderance of life over the subtle and *récherché*, subordination of technic to the direct expression, by simple means, of sentiments and impressions in which the mass of auditors find a penetrating echo of their own sorrows and joys."

# VARIATIONS

## By Leonard Liebling

Liszt always was, and it seems always will be, an artistic subject of contention, with arguments highly praiseful and deeply derogatory—the latter descending even to ridicule and abuse. This year of 1936 marks the 125th anniversary of his birth, and the fiftieth anniversary of his death. As a result, the commentators have been busier than ever with their ratings and appraisals.

That keen estimator, William J. Henderson, in the New York Sun, Oct. 31, adds another chapter to the library of writings about Liszt. His superior qualities as a revolutionary and evolutionary pianist are set forth by Henderson, and tribute is paid by him also to Liszt's large influence as a composer, but with the limitation that he "left no work of the first rank."

That question of first rank offers unending subject for debate, and leads to the suspicion that there are many different kinds of first rank, ranging from Bach's B minor Mass to the preludes by Chopin; from a symphony by the masters to a little song by Schubert.

The world at large still loves Liszt's Les Preludes, E flat piano concerto, Loreley, Liebestraum, D flat Etude; most keyboard experts continue to adore his B minor sonata, and many of the smaller works for piano.

This piece of writing is not concerned with carrying on the controversy about Liszt. Like politics, musical arguments leave the pro and con partisans thoroughly unconvinced. They have made up their minds and there the discussion rests.

Perhaps the conclusion of Henderson's essay best expresses the matter—but in no way wins the affirmation of those who idolize Liszt and still get vital reactions from much of his music:

> He is now become a legendary figure among musicians and the inner brotherhood of musical devotees. The world at large may perhaps remember that he was the father-in-law of Wagner and his friend in time of need. It may even recall with relish the anecdote of Wagner's performance on the piano of one of his own creations and his confession to Liszt, "Now Papa, comes something of yours," with Liszt's dry rejoinder, "Then at last it will be heard." But on the whole there is little interest now in Liszt as the man who once was idolized in courts and palaces and there is no burst of popular excitement when his music is heard. He has settled into his place. The world knows him chiefly as a brilliant and original writer for the instrument on which he played incomparably. And the history of music, undergoing many corrections at the hands of musicologists, can never be rewritten without his name.

⁂

Little Ruth Slenczynski, eleven-year-old pianist, says she "likes to make up stories" about the music she performs. Thus the first half of Mendelssohn's Rondo Capriccioso is to her "a church holiday in the Madeline in Paris"; and in Beethoven's Sonata Pathetique, the opening resonant chord of the introduction is "Beethoven's father yelling 'Up' to the little Ludwig to make him arise and start his practising on a cold morning before dawn. The next softer chords are the young Beethoven saying drowsily, 'I am so sleepy.'"

Maybe some readers might feel inclined to send along other appropriate slogans.

⁂

Germaine Schnitzer, the pianist, was at a dinner, relating some musical anecdotes when an old lady, who was bursting to tell some of her own, interrupted to say: "Mme. Schnitzer, my family always thought I talked too much, but now I hand supremacy to you". "Thank you", replied the pianist, "I am delighted to receive such praise from an expert".

⁂

Tuckaway Farm,
Mentor, Ohio,
October 27, 1936.

Dear Variations:

I wish it were possible to capture the true depth of meaning, and the beauty of Lotte Lehmann's verse. Here is a feeble attempt built on the ground-plan of her own rhythm.

Very truly yours,
ELEANOR PAINTER-STRONG.

WITH BRUNO WALTER AT THE PIANO

Woven into the innermost pattern of my being,
His playing lifts me on soaring wings.
Borne on a tonal accord that rings,
Upward, onward rushing my soul sings—
Lives—at the will of his hands unseeing.
And mounts to heights of dream's fruition.
United in a Melody—
Now leading, now led, in transport caught
Each follows each, in insight fraught
With deepest sharing of inspired thought:
This is the secret of Harmony.
**And true, clear Self-cognition.**

New York,
October 23, 1936.

Dear Variations:

Referring to your recent remarks in Variations concerning Walter Damrosch and Teresa Carreño: Inexorable history records that Teresa Carreño made her New York debut probably as Walter Damrosch was being born. She played as a wonder child in a music hall around 14th Street at the age of nine, and was as much of a sensation as was Menuhin in recent years. It was in 1862 that New Yorkers first heard Carreño.

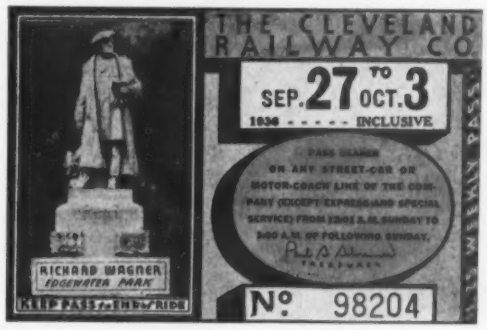
Sincerely yours,
VICENTE CARVAJAL.

⁂

Leonard Lyons, of The Post, tells the attached elevating story: "A noted singing star boasted about his voice. 'I had it insured for $200,000,' he said . . . . 'Really'?, Sam Harris, theatrical manager, asked him; 'what did you do with the money?"

⁂

Recently the twenty-fifth anniversary of the unveiling of the Richard Wagner monument in Edgewater Park, Cleveland, Ohio, was celebrated by the Richard Wagner Society of that city. A speech by the mayor, wreath-laying, and singing, were the order of the day. But even more significant of local interest was the tribute of the Cleveland Railway Co., as shown in the appended reproduction of one of its weekly passes. When a street railway company prints pictures of Wagner, that's real news.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WEEKLY PASS

Then, too, there is the musical boasting of the famous Dow drug establishment in Cincinnati. Read and admire with wonder the local daily newspaper advertisement, facsimiled at the lower right corner of this page.

⁂

"I read a communication in the New York Times," communicates P. J. F., "wherein a Mr. Arthur T. Cremin says that he wonders why musicians are poor bridge-players, and ascribes it to their emotionalism, which interferes with shrewdness, concentration, and the ability to calculate quickly. Mr. Cremin is badly informed. Many musicians are excellent bridge players. Some of those that come to my mind, are Paderewski, Bodanzky, Moiseivitsch, Gallico, and the late Rubin Goldmark. As for concentration, no guild possesses it more strongly than the musical one. And shrewdness? Well, how about most opera singers? But then, Mr. Cremin probably does not consider them musicians—and on that point I shall not quarrel with him.

"Shrewdness, concentration, and calculation, all enter into the successful playing of poker. In that game, Arthur Nikisch, Rafael Joseffy and Franz Kneisel (all dead) were adepts. Of living experts, I cite Friedmann, Zimbalist, Rosenthal. Richard Strauss is a master at *Skaat*, which is doubtless the most difficult of all card games." . . .

Mr. Cremin and J. P. F. have both overlooked chess, a favorite pastime with many musicians, and one requiring more intense thought and calculation than any card game. Paderewski, Rosenthal and Hofmann, are outstanding chess virtuosi among the pianists; of the violinists, Elman and Seidel.

⁂

Apropos of Paderewski, H. I. Phillips' column of comedy in The Sun, had this thought recently: "Paderewski, at seventy-five, has just finished a sound movie. We always said that if he stuck to the piano and didn't get discouraged he would some day make good."

⁂

Evelyn Berckman, the composer, says that some of the talk by musical commentators smells as if it came from the tomb.

Advertisement from the Portland Oregonian (October 17):—

Piano playing—Streamlined—You play today—knowledge of music unnecessary. EA 3519, 1628 S. E. Ladd.

⁂

Seattle, not to be outdone musically by its rival Pacific city, presents this item in its University of Washington Daily, October 23:

As a treat to the more serious minded, Cecilia Schultz is presenting the Don Cossacks, well-known glee-club. This group will be remembered for its concert last year on the campus.

Don Cossack himself, it is said, smacks strongly of old Russia, where he was a member of the Czar's private guard.

⁂

Continuing with the tonal vagaries in print, there comes this diverting contribution from a high source:

Syracuse University,
Syracuse, N. Y.,
October 28, 1936.

Dear Variations:

Regarding the Radio City Orchestra program broadcast last Sunday, the Radio Guide outdid itself in its announcement as follows (perhaps you saw it):—

Pierce will sing "Vie Manacht O Lieblich Wagen," by Brahms; Miss Philo, "Vie Toge Stadt," by Korngold; Orchestra, Mendelssohn's "Nocturne in Scherzo" and Ravel's "Gaphnis" and "Chloe," by Ravel.

Yours cordially,
H. L. BUTLER,
Dean.

⁂

"Don't you think?", asks M. B. H. irreverently, "that modernism in music fared so badly because so much of it turned out to be mudernism?"

⁂

And finally, our procession winds up with the following, from the radio columns of the New York Times, October 25:

Richard Bonelli, baritone of the Metropolitan Opera, is the guest artist during this hour symphonic concert originating in Detroit under the direction of Alexander Smallens. . . . WABC, 9 P. M.

Overture from "Euryanthe" ..... Weber
Pierrot's Song from "The Dead City" ..... Korngold
Tarantella ..... Rossini
Entrance of the Pagodas ..... Ravel
Pantomime and Fire Dance ..... De Falla
Talk by Mr. W. J. Cameron
Prologue from "Pagliacci" ..... Leoncavallo
Annie Laurie ..... Traditional
Brown October Ale, from "Robin Hood" ..... De Koven
Overture from "Finlandia" ..... Sibelius
German Te Deum ..... Traditional

⁂

Don't ask who gave me the definitions of the terminology used by dance band players and leaders, but marvel at the information:

Aroo: Uneven, ungood hot-cha.
Up the Alley: Lowdown swing.
Corny: Ungood. Cornfed.
Groove: A wandering tune that suddenly jells.
Strictly Mickey Mouse: Clackety. Fio Rito.
Sweet: Social music. Whiteman.
On the cob: Corny.
Stompy: Stompy.
Dixieland: Straight jazz.
Platter: A record.
Strictly Torch: Hot and Low.
Off the Elbow: Ungood.
Fish Horn: Saxophone.
Gob Stick: Clarinet.
Doghouse: Bass Fiddle.
Sawing a Woman in Half: Playing the bass fiddle.
88 Little Black and White Men: Piano.
Ring Catcher: French Horn.
Cowhides: Drums.
Block Chopping: Wood drumming.
Beating the Skins: Drumming.
Flyswatter: Baton.
Whistling Bed Post: Bassoon.
Ickey: An unwelcome intruder.
Dash of Pongee: An effeminate male.
Swish of Taffeta: As above.
Station House: A bad band.
Dog: A bad tune.

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Every Cincinnatian Should Hear the Orchestra During the 1936-37 Season

ART AND ADVERTISING

Dear Mr. Snooper:

I don't mind you printing my letter to you—I don't even mind finding out that you have a wife that may care—but—when you express a desire to dunk doughnuts with me, you have touched on a very sacred subject.

My dear Snooper—just recently, I have become associated with a president. Mr. Joe Rines. He is the president of "The Dunkaroos." Does that mean anything to you? The Dunkaroos is an organization made up of people who take dunking seriously. On every Tuesday, Thursday and Saturday, Mr. Joe Rines calls together his fellow members and puts us through our paces. It might interest you to know that it take us exactly thirty-six minutes to get up to date. Then Mr. Rines shows us a new wrinkle in the dunking art. It is all so uplifting. It makes you forget. It sort of does things for you.

If you so desire, I shall be glad to offer your name for membership. Or if you like, I can arrange an audition for you, where you can take part in one of our dunking fests, to see if you like it. If you are afraid to come alone, please bring Mrs. Snooper along, and all the little (Snips) Snoops.

For all your good wishes and such, I sincerely dunk you.

BUDA BAKER.

* * *

Dear Miss Baker:

Thank you so much for wanting to make me a Dunkaroo. I'm sure it would be much more stimulating than, let us say, a Kangaroo. Though whether hopping or dipping, I'm afraid I'm too old to change my habits. Maybe having things done to you is exciting—but truthfully I never thoroughly enjoyed it since the time an efficient surgeon not only removed my appendix but my preface.

Here's to a new wrinkle in the doughnuts.

SIMON SNOOPER.

* * *

My friend, the magpie's wife, twittered to me this morning that Lily Pons is going to sing Lo, Here the Gentle Lark in her next film with *a swing band accompaniment.* Motion picture directors are frightfully progressive, now aren't they? Some day they'll do the Anvil Chorus with a ballet dressed up as hammers. You just watch.

* * *

Lotte Lehmann is so bucked up over her novel, just published, called Orplid, mein Land. When she was in Atlanta recently giving a recital she met Margaret Mitchell, the author of Gone With the Wind. Music was entirely forgotten while the two *literateurs* discussed publishers, literary agents and royalties.

* * *

The Ascap luncheon at the Hotel Astor last week brought out the creative galaxies, boys and girls, for their semi-annual free feed. Gene Buck as usual was master of ceremonies and spoke with fervor and emotion about many things dear to the hearts of his listeners. Everybody "within the sound of his voice" was visibly moved by his eloquence—particularly when he touched upon emoluments. And one member was so excited that proceedings were slightly disturbed.

As my vapid eyes wandered over the four hundred brilliant minds assembled there, I rapidly identified the glittering brains of Deems Taylor, Henry Hadley, Mortimer Browning, Lazare Saminsky, Bertram Fox, Arthur Bergh, William Kretschmar, Eastwood Lane, Frank La Forge, Clara Edwards, Mana-Zucca, Thornton Allen, Renato Tasselli, Horace Johnson, A. Walter Kramer, Victor Young, Wintter Watts and a host of other people of the same ilk.

During Gene's speech I fell asleep and when I finally snored myself awake, Gene was still talking. Its a shame I missed so much of what he had to say, but I always nod after overeating, and particularly when I am lulled by the melodious voices of after-dinner speakers.

* * *

Not long ago a woman rushed into Town Hall and handed her ticket to the usher just when the recital artist was finishing her final encore.

"Sorry, madam," said the usher, "but the concert is over."

"Oh, that's all right. Please show me to my seat. I want to see if it's a good one. Then I'll know if I want to buy it next time I come."

* * *

Frank Wenker just loves "Knock, Knocks." Here's his latest on Sydney Rayner.

Knock-knock.
Who's there?
Rayner.
Rayner who?
Rayner terror.
(What *can* Frank mean?)

* * *

My dear Mr. Snooper:

This morning my pride in seeing my photograph in the October 3 issue of the Musical Courier was rather damped when I saw the name of "Lauritz Melchior and his family" under my picture with Dal Monte and Bustabo. Whilst I am second to none in my admiration for the very great artist, I would have preferred my own name under my photo; besides, since your scathing remarks about my figure a year or so ago, I have been extremely cautious, and have prided myself in the fact that my white waistcoat still took a concave curve.

I hope you are well.

Ever yours,

IVOR NEWTON.

Dear Ivor:

'Scuse it, please. Just one of those subtle jokes printers like to play. They're so cute, so cute, you wouldn't imagine how clever they can be when they try.

Perhaps it was their delicate way of reminding you that possibly you might have been a *heldentenor* with a family instead of a pianist if you had had the proper youthful influence.

One never knows what's in printers' minds.

Ever,

SIMON.

* * *

My friends write me that Rosa Ponselle has adopted a baby from the famous nursery in Evanston, Ill., where the Jimmie Walkers got their youngster. I can hardly believe it, my dears, but then the maternal instinct often shows up in the most unexpected people. And I don't doubt it in the least that Rosa can fasten safety pins just as expertly as any other young woman.

What a nice time Edith Prilik is going to have in Rosa's apartment, with two dogs, a cat, a couple of love-birds *and* a baby.

*"Coloratura, my dear! Why, the woman is a tessitura."*

## I SEE THAT

Harold A. Fix, organist, has moved from New York to Buffalo, N. Y., where he gave an organ recital last month of works by Rimsky-Korsakoff, Mulet, Dethier, Macfarlane, Reubke and Liszt.

* * *

Katherine von Klenner Barnes, of Titusville, Pa., has been the guest of Baroness von Klenner in New York. Miss Barnes is the daughter of Earl Barnes, conductor, of Pennsylvania.

* * *

Eva Lynne Booth, pianist, will make her debut in New York in a recital at Town Hall on November 25. Miss Booth is a granddaughter of the late General William Booth, founder of the Salvation Army. She has studied in London at the Royal Academy of Music and Trinity College and has appeared in recitals in London and other English cities. Since coming to this country, she has worked with A. Verne Westlake of New York.

* * *

Miguel Sandoval, after four months in Hollywood where he served as coach for Rosa Ponselle, Rose Bampton and Nino Martini, is again in New York and has resumed his coaching and accompanying for the winter..

* * *

Mischa Meller, pianist, has scheduled his New York recital for Town Hall on November 14. He is to play music of D. Scarlatti, Bach, Mozart, Beethoven, Schubert, Liszt and Debussy.

* * *

Hazel Longman, soprano, broadcast over WHN on October 22 and 23.

* * *

Helen Olheim opened her concert tour in N. Y., on October 28, on the Community Concert Series.

* * *

Clifford Smiley, sixteen-year-old pianist of Akron, O., was in New York last week to appear in the auditions for the MacDowell Club. Mr. Smiley has played in many concerts in his own and neighboring cities.

* * *

Goeta Ljungberg sang at Madison Square Garden on October 28. Two of her recently signed concerts for this season include an appearance at the Kansas State Teachers College at Emporia on April 21 and at Walla Walla College on February 8.

* * *

The Haarlem Philharmonic Society of New York (Mrs. Everett Menzies Raynor, president), open their forty-sixth year with a musicale on November 5 in the grand ballroom of the Waldorf-Astoria Hotel, New York.

* * *

Lillian W. Rogers, pianist, was recently presented in one of the faculty recitals at Athens College, Athens, Ala. She was assisted by Frank M. Church, music director of the college.

* * *

Mary Janis, soprano, artist-pupil of Lillian A. Flickinger, recently broadcast from KHJ, Los Angeles.

* * *

Marguerite Potter, contralto, was guest artist at the opening reception of the American Women's Club, New York, on October 29. On November 5 she gave a lecture-recital, The Romance of Speech and Song, at The Barbizon, New York.

* * *

Marie Curtis, soprano, under the Barth management, sang works by classic and modern romantic composers at The Barbizon, New York, October 27. Llewelyn Roberts, baritone, assisted, with Beatrice Whitlatch at the piano.

* * *

Current activities of the American Guild of Organists include the introduction of successful candidates for 1936 examinations, at The Hearthstone, New York, on October 27, and a recital on the rebuilt organ of Calvary Episcopal Church, New York, by Vernon DeTar, on November 11.

* * *

Giuseppe Valentinetti, tenor, assisted by Toni and Victor Voccoli, pianist and violinist, gave a recital at Carnegie Chamber Music Hall, November 1, singing Italian arias and modern songs. He will appear for the Charitable Harmony Club, New York, November 8.

* * *

Raymond Nold directed Cherubini's Requiem Mass on All Souls' Day at the Church of St. Mary the Virgin, New York.

* * *

Helen Chase has three assistant vocal teachers: Henrietta Gould, Nell Kinard and Elizabeth Peyser.

### *Aksarova's Historical Concerts*

LONDON.—Valentina Aksarova, Russian soprano, is preparing three Russian Historical Concerts, also a series of concerts by contemporary English, American and French composers. On October 24 Mme. Aksarova appeared in a broadcast in which she sang Oksana's aria from the seldom heard Tschaikowsky opera The Red Boots (under the baton of Constant Lambert), and offered Spanish and Russian songs.

### *Bergen County A Cappella Chorus in Broadcast*

The A Cappella Chorus of Bergen County, N. J., sang on the Music Is My Hobby Hour over WJZ on October 22. Vivian Sharp Morsch of Hackensack, N. J., is the director of the chorus, which is composed of men and women from various parts of Bergen County. The invitation to sing on this broadcast was issued by Walter E. Koons, music editor of NBC, to Rebecca Roddy, corresponding secretary of the chorus and chairman of District Seven, New Jersey Federation of Music Clubs. The guest speaker on the program was Roger S. Vreeland, music editor of the Bergen Evening Record, Hackensack.

## OBITUARY

**Edwin Farmer**

Edwin Farmer, son of the late Henry Farmer, musician of the post civil war period in Virginia, passed away on October 26 at the New York Hospital. Mr. Farmer was a graduate of the Leipsic Conservatory of Music, where he was a classmate of Ernest Hutcheson, and then pursued his studies in Italy, where he held a scholarship under Buonamici. Returning to this country, he began a promising career as a concert pianist, but became so devoted to teaching that he made it his life-work. For several years he was on the faculty of the Peabody Conservatory in Baltimore. Moving later to Montclair, N. J., he established himself as an eminent teacher. His activities finally brought him to New York, though to the end he kept up his association with Montclair. He was a member of the Bohemians Club.

**F. Flaxington Harker**

RICHMOND, VA.—F. Flaxington Harker, organist, choirmaster and composer, died at his residence in Richmond on October 23 at the age of sixty. Mr. Harker was a composer of sacred music, among his best known works being How Beautiful Upon the Mountains, and God Shall Wipe Away All Tears. He had served as organist in All Saints Church, Biltmore, N. C., coming from there to Richmond in 1914, where for firteen years he was organist and director at St. Paul's Episcopal Church. He also was connected with the University of Richmond, had been dean of the Virginia Chapter, Guild of Organists for ten years, and had directed local choruses. Mr. Harker had studied at Cambridge University, England, under Tertius Noble. Surviving are his wife and two children. J. G. H.

**Henri Woollett**

PARIS.—Henri Woollett, composer, musicologist and noted teacher, died recently at the age of seventy-two years. He was director of the Schola Cantorum in Le Havre, and numbered among his pupils several who later came to eminence. B. D.

# New York Concert Announcements

*(M) Morning; (A) Afternoon; (E) Evening*

***Saturday, November 7***

Josef and Rosina Lhevinne, pianists, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Rose Raymond, pianist, Town Hall (A)
Francis Moore, pianist, Town Hall (E)

***Sunday, November 8***

Philharmonic-Symphony Society, Carnegie Hall (A)
Phil Duey, baritone, Town Hall (A)
E. Robert Schmitz and Eddy Brown, pianist and violinist, Town Hall (E)
New Friends of Music, Town Hall (Gordon String Quartet, Mischa Levitzki)—5:30 p.m.

***Monday, November 9***

Simon Barer, pianist, Carnegie Hall (E)
Cobina Wright and Robert MacGimsey, Town Hall (A)
Fredericka Fricken, song recital, Steinway Hall (E)

***Tuesday, November 10***

Philadelphia Orchestra, Carnegie Hall (E)
Irene Ruppert, pianist, Town Hall (A)
John Carroll, song recital, Town Hall (E)

***Wednesday, November 11***

Dorothy Minty, violinist, Town Hall (A)
Jascha Heifetz, Town Hall Endowment Series, Town Hall (E)

***Thursday, November 12***

Philharmonic-Symphony Society, Carnegie Hall (E)

***Friday, November 13***

Philharmonic-Symphony Society, Carnegie Hall (A)
Samuel Carmell, violinist, Town Hall (E)

***Saturday, November 14***

Mischa Elman, violinist, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Mischa Meller, pianist, Town Hall (A)
Lucy Lowe, American Popular Songs in Period Costume, Town Hall (E)

***Sunday, November 15***

Philharmonic-Symphony Society, Carnegie Hall (A)
Lanny Ross, tenor, Town Hall (A)
New Friends of Music (Budapest String Quartet and Four Trombones), Town Hall, 5:30 p. m.
Clyde Keutzer, tenor, Town Hall (E)
Leila Bederkhan, dancer, Guild Theatre (E)

***Monday, November 16***

National Orchestral Association, Carnegie Hall (E)
Charlotte Symons, soprano, Town Hall (A)
Beethoven Association, Town Hall (E)
Edwin Grasse, violinist, Steinway Hall (E)

***Tuesday, November 17***

Maria Carreras, pianist, Town Hall (A)
Roman Totenberg, violinist, Town Hall (E)

***Wednesday, November 18***

Philharmonic-Symphonic Society, Carnegie Hall (E)
Alice Mock, soprano, and Herbert Carrick, pianist, Town Hall (A)
Isabelle French, soprano, Town Hall (E)

***Thursday, November 19***

Frederick Buldrini, violinist, Town Hall (A)
Boston Symphony Orchestra, Carnegie Hall (E)

***Friday, November 20***

Philharmonic-Symphony Society, Carnegie Hall (A)
Willard MacGregor, pianist, Town Hall (E)
Blanche Winogren, pianist, Steinway Hall (E)

***Saturday, November 21***

Boston Symphony Orchestra, Carnegie Hall (A)
Freiheit Singing Society, Carnegie Hall (E)
Gerald Tracy, pianist, Town Hall (A)
Povla Frijsh, soprano, Town Hall (E)

***Sunday, November 22***

Philharmonic-Symphony Society, Carnegie Hall (A)
Eugenia Buxton, pianist, Town Hall (A)
New Friends of Music (Budapest String Quartet, Florence Easton), Town Hall (A—5:30 p.m.)
David Brynley and Norman Notley, duet recital, Town Hall (E)

***Monday, November 23***

Philharmonic Pension Fund Concert, Carnegie Hall (E)
Douglas Beattie, bass-baritone, Town Hall (E)

***Tuesday, November 24***

Philadelphia Orchestra, Carnegie Hall (E)
Klara Kwartin, soprano, Town Hall (E)

***Wednesday, November 25***

Eva Lynne Booth, pianist, Town Hall (E)

***Thursday, November 26***

Philharmonic-Symphony Society, Carnegie Hall (E)

***Friday, November 27***

Philharmonic-Symphony Society, Carnegie Hall (A)
Ania Dorfmann, pianist, Town Hall (E)

***Saturday, November 28***

Jan Smeterlin, pianist, Town Hall (A)
Alice Tully, soprano, Town Hall (E)

***Sunday, November 29***

Philharmonic-Symphony Society, Carnegie Hall (A)
Webster Aitken, pianist, Town Hall (E)
New Friends of Music, Town Hall (Kolisch Quartet, Emanuel Feuermann)) (A—5:30 p.m.)
Moriz Rosenthal, pianist, Town Hall (E)
Lillian May Robertson, soprano, Steinway Hall (E)

***Monday, November 30***

Walter Mills, baritone, Town Hall (A)
Albert Spalding, violinist, Carnegie Hall (E)
Don Cossack Russian Male Chorus, Town Hall (E)

***Tuesday, December 1***

New York Women's Symphony Orchestra, Carnegie Hall (E)
Marcel Grandjany, harpist, Town Hall (E)

***Wednesday, December 2***

Robert Elmore, organ recital, Carnegie Hall (E)
Raphael, concertinist, Town Hall (E)
Pauline Frazier, song recital, Steinway Hall (A)

***Thursday, December 3***

Philharmonic-Symphony Society, Carnegie Hall (E)

***Friday, December 4***

Philharmonic-Symphony Society, Carnegie Hall (A)
Eleanor Steele and Hall Clovis, vocal duet recitalists, Town Hall (E)

***Saturday, December 5***

Serge Rachmaninoff, pianist, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
New English Singers, Town Hall (A)
Marilyn Meyer, pianist, Town Hall (E)

***Sunday, December 6***

Philharmonic-Symphony Society, Carnegie Hall (A)
William Beller, pianist, Town Hall (A)
Ukrainian Art Theatre, presenting Tschaikowsky's Mazeppa, Carnegie Hall (E)
Evelyn MacNevin, contralto, Town Hall (E)
New Friends of Music (Joseph Schuster and the Gordon String Quartet), Town Hall, 5:30 p.m.

***Monday, December 7***

Jacques Jolas, pianist, Town Hall (A)
Philharmonic-Symphony Chamber Orchestra, Town Hall (E)

# Musicales

### *Federal Project Launches Series of Weekly Bach Concerts*

The opening program in a weekly series of six Bach concerts was given by the Federal Music Project at the New School for Social Research, New York, on October 30. Participating were the Bach Chamber Orchestra, with André Polah as guest conductor; Ernest Hutcheson, Guy Maier and Lee Pattison, guest soloists. Features of the program included the playing of the concerto in C minor for two pianos by Messrs. Maier and Pattison, and that in C major for three pianos by these artists and Mr. Hutcheson. The suite in D and the third Brandenburg Concerto were also played.

Mr. Polah, formerly active as a concert violinist, and more recently conductor of the Syracuse (N. Y.) Symphony Orchestra, proved to be a talented and dependable leader. The performances of the Brandenburg concerto and the suite were distinguished by tonal smoothness and commendable rhythmic and dynamic accord. The accompaniments supplied the soloists were well suited to allow these instrumentalists the maximum of scope for effective performances. There were warm applause and many recalls for all concerned. The auditorium was sold out for this first event in a series of notable quality and low cost.

R. M. K.

* * *

### *Winifred Parker in Recital*

Winifred Parker, British contralto, gave a delightful recital on October 13 at the Carnegie Salon, New York. The audience enjoyed her rich, warm voice and fine artistry.

N. N.

* * *

### *Murat Pupil Gives Program*

Talented prodigies in the sphere of music are somewhat numerous, but few in the opinion of this reviewer, hold such a promising future as the ten-year-old violinist, Arnold Belnick, pupil of Ronald Murat, who gave a recital at The New School Auditorium in New York on October 25. While he disclosed an amazing technical equipment in such numbers as Zarzychi's mazurka, with its harmonics, double-stopping and other extravagances in dexterity, it was the purity and sureness of his tone in Schubert's sonatina in D major, his beautifully shaded nuances in the Tartini's sonata in G minor, and his playing of the dramatic first movement of Bruch's concerto in G minor (all three numbers were played unabridged) which impressed and astonished the listener.

His other contributions were Beethoven's romance in F major; Brahms-Hochstein waltz in A major and the Sarasate version of Chopin's nocturne in E flat. Mr. Murat gave able support at the piano. The hall was filled to capacity with an attentive audience.

G. F. B.

### *Mildred Dilling to Tour*

Mildred Dilling, harpist, will tour with Marcel Hubert, making two trips to Canada and also to the Middle West, South and New England states. Her appearances take her as far west as Texas. She will also make an appearnce as soloist with the Indianapolis Orchestra playing the Mozart concerto with Frances Blaisdell.

In New York she plays both at Town and Steinway Halls. November takes her South to the Carolinas. She will be at the Hotchkiss School on November 8 for her seventh concert, where she has been heard twice this year. She will appear in Ashville at the Women's Club on November 9.

In addition to her concerts, Mildred Dilling is soloist again at the Central Presbyterian Church, New York, and has a large class of pupils.

Last spring she appeared at the White House and among her most cherished collections is a tray bearing the Presidential seal. Miss Dilling has a rare collection of harps included among which is said to be the first harp ever to be brought to America. Miss Dilling's new series of records are being released monthly.

### *Clyde Keutzer's Career*

Clyde Keutzer, young American tenor, was born in Illinois. He was graduated from the University of Chicago with the degree of Bachelor of Philosophy, and from Teachers College, Columbia University, New York, with a Master of Arts degree. He has already sung at concerts and in churches in Chicago and New York, and leading roles with the Westchester Little Opera Company in 1935. For some time he taught at Hastings College in Nebraska, and last summer at the University of North Carolina.

He first began to study piano but his teacher urged him to develop his voice, so he started his studies with a vocal teacher in Chicago. Later he studied harmony with Leo Sowerby, composer, who became so interested in the young singer that he has written four songs especially for his voice. Mr. Keutzer has included these songs in his New York recital program to be given at Town Hall on November 15.

## Athens Restores Masterworks

### Music Featured in the Observances—Euripides Dramas Have Incidental Scores by Musical Courier Correspondent

ATHENS.—The Grecian Government, in its program of national restorals, is giving importance to diverse artistic manifestations in which music occupies a privileged place. The Theatre Royal opened the campaign early in October, with a series of representations of Electra, by Sophocles, with scenic music by Dimitri Mitropoulos, the performance taking place in the antique Odeon of Herode Atticus, on the side of the Acropolis. An immense crowd came to the Odeon—in ancient times, used primarily for concerts—the presence of the King and a brilliant entourage greatly encouraging the venture.

Some time before, private organizations had won spendid successes with similar spectacles: the Greek-American dancers Canellos, at Eleusis; the Euripides Society, with its presentations in the Odeon above mentioned, of Alceste, Electra, and Medea, with incidental music by Frank Choisy; and above all, the beautiful performances in the theatre at Delphi, of dramas of Aeschylus, mounted with great care by Mr. and Mrs. Sikelianos. She, an American, took care not only of the preparation of the choral, singing and dancing elements of the works, but herself wove and embroidered the costumes of the performers.

Pure music can also play a part in manifestations such as these, and a young society, called The Open Air, is following the praiseworthy initiative of offering concerts in celebrated localities. Three years ago, it was in the admirably preserved Epidaure Theatre; this year, in late September, it was in the theatre at Corinth (recently excavated by the American School) that the Conservatory Orchestra, under Mitropoulos, gave brilliant readings—in the presence of thousands of auditors who had come from far and wide—of Beethoven's first and seventh symphonies.

SINGERS

Before returning to the United States, where an active season awaits him, Jean Fardulli, talented Greek baritone, closed his Athens season with performances of Manon, Tosca, and so on, his associates being foreign and Greek artists. Helen Sadoven, an attractive mezzo, appeared in Carmen, Favorita and Aida, and Japanese soprano Isang Tapales was heard in Manon and Butterfly. Dimitri Smirnoff, Russian tenor, after his performance of Des Grieux, had to cancel his contract on account of ill health. Among the Greek singers who won special plaudits were Fardulli, magnificent as Escamillo in Carmen and Scarpia in Tosca; Mangli-Vera, baritone, as Rigoletto, and Moschonas, a bass of resonant, telling quality. FRANK CHOISY.

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# Bruckner Festival in Leipsic Offers Major Works of Master

## Three Symphonies, Te Deum, Masses, Requiem and Chamber Music Have Hearings—English Chorus in Visit

LEIPSIC.—This city has celebrated its first Bruckner Festival, with the first Gewandhaus concert dedicated to the master. Johann David led the Royal Conservatory choir in three Motets, making excellent use of his finely trained material. Abendroth, the Gewandhaus conductor, led the Overture in G minor, and for the main offering of the evening, the eighth symphony in C minor. Great moments were felt, but the whole did not come up to the *ne plus ultra* peak, and one was left with an unsatisfied feeling—an effect this great work should not produce.

The second evening the F minor Mass and the Te Deum were heard at the Thomas Church, performed by the Riedel-Verein under Prof. Max Ludwig, assisted by the Leipsic Symphony Orchestra and soloists Thea Bohm-Linhard, Margarete Kramer-Bergau, Marius Andersen and Rudolf Watzke. Prof. Ludwig took the score in dramatic sweeps, hitting the high places in huge masses of tone—thoroughly musical though—but an occasional pianissimo, as carefully indicated by the composer, would have made the crescendi more effective.

At a concert at the Royal Conservatory, two more works were heard: J. David, in his interpretation of the D minor Requiem, the student orchestra and soloists Waltraute Steche, Hella Hohenschütz, Willi Hesse, Herbert Bartel, and Arno Schönstedt (organ) setting about their task with a will, a thoroughly good reading under their able leader being the result. Prof. Walter Davisson caused the audience to listen with unabated enthusiasm as he led the student orchestra in a spirited reading of the so-called Richard Wagner Symphony No. 3, in D minor.

The D minor Mass, under Cantor Georg Trexler, was given at the Catholic Church, at the regular Sunday mass service, with the helping atmosphere, the work scored movingly.

A lecture by Oscar Langs (Munich) threw new light on the life and struggles of Bruckner—a highly interesting talk framed by two fragments of music: *Adagio* from the string quintet, and intermezzo (first performance) played by the Gewandhaus Quintet.

The closing feature of the festivals was the fifth symphony, given at a special Gewandhaus concert. Hans Weisbach led the Leipsic Symphony Orchestra in a monumental reading. The score, in the original edition, was clear and plastic in the smallest detail.

### CHORAL CONCERTS

Three choruses, representing three countries, were heard recently. The Fleet Street Choir (London) was greeted by a large crowd eager to hear what the English could do, and were well rewarded for their trouble. The program included Bennet, Gibbons, English folk-songs, Byrd, Stanford, Wood, Elgar, and others. T. B. Lawrence directed in a physically ungraceful manner but caused his singers to do some surprisingly beautiful things.

The Meisterscher Gesangverein came from Kattowitz (Poland). A list of German composers, including Brahms, Schumann, and Schubert (Op. 135 for mezzo soprano solo—Suse Dierich—female choir, and piano—Elli Mosch) and a group of folk songs, was offered. An encore, Brahms' setting of Ich fahr dahin, was perhaps the highest moment of the seance. Prof. Fritz Lubrich worked hard with his artists, using the most strenuous exercises while directing. A great deal of mass-tone effect and precision were attained, but an absolute lack of difference in tone coloring caused the whole to become too heavy, and naturally after a time—boring.

The some two dozen or more Viennese Singing Boys performed beautifully. Church numbers in Latin were the first feature. The inborn culture and grace of the little fellows was noticeable in a one-act opera (after Schubert) and it was astonishing to hear and see how artistically these boys could act and sing. They closed with some modern numbers. The charmed audience demanded six encores, and Viktor Gomboz was thoroughly delighted with the ovation his singers received.

### NEW OPUS

Das Tagewerk (Daily Work), a choral series with soli and orchestra, by Arthur Piechler, words by Richard Billinger, was given its first hearing at a special harvest festival concert at the Gewandhaus, Prof. Ramin leading the Gewandhaus Orchestra and Choir, the Thomaner Boys Choir, and soloists Gretl Kabatzki and Friedrich Dalberg, in a dramatic reading of this interesting score. Simplicity of form and utterance, without being trivial or forced, were the outstanding features of the work. The orchestration in places reminded of Debussy, also the use of the Pentatonic scale; otherwise the work is definitely original and unique. In a series of choruses interspersed with solo parts and orchestral interludes, the task and life of the tiller of the soil are pictured—seasons, planting, ripening, harvesting, and the respective ages of human life. Among the more impressive numbers were Song of May (female choir) Witches' Dance, and Death of the Peasant. A grand finale making use of the full power of the tremendous choirs and orchestra, forms an overpowering close.

CLARENCE EHRHARDT, JR.

## Radio Highlights

**Dialed by M. L. S.**

We read recently in the public prints that Europe is beginning to regard radio with fearful fascination as the number of receiving sets increases by leaps and bounds. Great Britain has decided it's something to think over when the licenses for armchair auditors are more than seven million. In America we can't check so accurately, as we don't require listening licenses, but sometimes of a summer evening when the householders' windows are all open, many an American's harassed ears convince him that his neighborhood alone has more radios than the British ever dreamed of.

However, even if it does bring embattled politics and ethereal comedians with firewhistles into your very inner circle, radio does have compensations to the tonally inclined, especially of a Sabbath. On the afternoon of November 1 the air waves brought us the lovely voice of Dusolina Giannini from overseas (RCA-Victor Magic Key hour of WJZ); simultaneously, over WABC, the Pittsburgh Symphony Orchestra under Antonio Modarelli were presenting their weekly broadcast, their soloist being the remarkably talented fourteen year old violinist, Marjorie Edwards. WABC's succeeding attraction was the Los Angeles Symphony Orchestra, giving a hands-across-the-continent demonstration, with Henry Svedrovsky at the baton.

Another overseas broadcast (Sunday forenoon) was that of Jussi Bjoerling, leading tenor of the Royal Opera, Stockholm, whose voice, one of unusual beauty and appeal, was carried to America by the Columbia system.

That evening, the two major hours, the Ford program of WABC, and the General Motors ditto of WEAF, had the soloists Harold Bauer for the Dearborn cohorts, Maria Jeritza for G. M. Mr. Ford's hour offered its regular symphony orchestra conducted by Alexander Smallens, furnishing a dignified and finely proportioned background for Mr. Bauer's distinguished pianism. General Motors pursued their policy of introducing occasional guest orchestras on their radio span, and offered the Minneapolis Symphony Orchestra, from Minneapolis, retaining, however, their usual conductor, Erno Rapee. Jeritza was in brilliant voice.

Among the enjoyable interludes of serious music of the preceding week was the NBC Music Guild concert of Thursday afternoon (NBC-blue network), when Yella Pessl, harpsichordist, was guest artist, assisted by Frances Blaisdell, flutist, and Lillian Rehberg, cellist. Their list includes exquisite performance of Bach's sonata in B minor for flute and harpsichord, his toccata and fugue in D for harpsichord, and Haydn's trio in G (No. 31), for flute, cello and harpsichord.

Winifred Cecil's bright and well controlled soprano was heard again on the Showboat Hour (NBC-red network) on October 29. Also on that evening, the Kraft Music Hall of WEAF had as guest the eminent Austrian cellist Emanuel Feuermann (who is probably used to having his American friends refer to him as "the visiting Feuermann.")

Friday night's high spots listed the opening of the fourteenth annual season of the San Francisco Opera on NBC's red network. The opera billed was Halevy's La Juive, with Martinelli, Rethberg and Pinza.

Add coming events: The Chicago Symphony Orchestra broadcasts (third year) begin on November 14 and continue Saturday evenings until April 24. The Mutual Broadcasting System carries this series.

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# Atlanta Music Supplied by Local Talent, During Remodelling of Auditorium Armory

## Resident Artists Prominent in Early Autumn Activities—Annual Piano Ensemble Concert to Present 700 Players

ATLANTA, GA.—During the lull in concerts by visiting artists to which this city has become accustomed and which is caused by the lack of an adequate auditorium while the old Auditorium Armory is being remodelled, Atlanta is hearing home-made music for the most part and is enjoying it. Organists of the city have stepped into the breach and are presenting more organ and choral music than is commonly their wont.

The series of Organ Vespers presented during the month of October by Joseph Ragan, organist and choirmaster of All Saints Church, ended on October 25, when the last program was presented under the auspices of the Georgia Chapter of the American Guild of Organists (M. Ethel Beyer, dean). The vested choir of All Saints assisted on this occasion, when a composition by an Atlanta composer was featured. C. W. Dieckmann, director of the music department of Agnes Scott College, composed an anthem, He Would Valiant Be, to the text by John Bunyan, dedicated to Mr. Ragan and the All Saints Choir, which was sung with good effect. Mr. Dieckmann's deft and interesting composition was exceedingly well received. Fidelity to the text, and agreement with architectural laws gives it strength, and evidence of abundant inspiration and feeling are characteristics of this composition. Mr. Ragan's contribution to local music through the presentation of the series of programs recently completed, has been distinguished by good music, none too often heard, and by musicianship and taste which characterized the entire set.

Eda Bartholomew, eminent Southern organist, has also given impetus to a lagging season by two programs which she has presented at the Rock Spring Presbyterian Church where she is organist and choir director. The first of two musical events at this church was a dedication of the King Memorial Organ on October 26, when Ruth Dabney Smith, violinist, was soloist and the double quartet choir assisted in presenting the dedicatory program. Following this on October 29 was a program sponsored by the Georgia Chapter of the American Guild of Organists. An ensemble program of organ, violin, harp and cello was given to an appreciative audience. Lilian Bennett, contralto, formerly of Rye, N. Y., was the soloist. Senta Mueller, violin; Mrs. Le Roy Loemker, cello, and Mrs. William Griffith, harp, were the assisting artists.

The Studio Club, the membership of which is composed of patrons of the arts, presented the first program of the season at the home of Dr. and Mrs. Floyd McRae on October 26. Margaret Fraser, chairman of the program, presented Mrs. Edward Worcester and Mrs. W. K. Elsas, pianists; Mrs. Alex C. King, violinist; and Paul Overby, tenor. Mrs. Charles Chalmers was the accompanist. Angela Diller of New York was the honor guest.

### PIANO ENSEMBLE CONCERT

The coming event on which attention is focused is the Georgia Piano Ensemble concert which will bring visitors from various parts of the state and ten other states. Participants in the afternoon and evening programs who come from various towns and cities of Georgia and surrounding states will play in units which represent nearly every prominent college in Georgia. These are to play in twenty piano ensembles, ten, three, and two piano combinations and with orchestra, and with a chorus of 500 young voices. The introduction to the third act of Lohengrin will be played by ten pianists and the Bridal Chorus from this opera sung by senior high school boys and girls.

A ballet composed of twelve members of the Dance Crafters, an organization of professional dancers, are to present Kreisler's Caprice Viennois to a two-piano accompaniment, with choreography by Lottie Hentschel. Another will be the composition, Minuet in Classic Style and Gavotte by Franciszek Zachara, which has been arranged especially for this concert by the composer for the third annual Georgia Piano Ensemble concert. The Brenau College unit of twenty pianists are to interpret this number.

Agnes Scott College will present ten advanced pianists from the music department in Chopin's Rondo for two pianos, conducted by C. W. Dieckmann. Wesleyan College is to be represented by Irene Greenleaf Drake and Herbert Kraft who are to play the Hungarian Fantasie by Liszt. La Grange College, the Georgia State College for Women, Piedmont College, and various Georgia towns are sending representatives. Georg Lindner, dean of the Atlanta Conservatory of Music, will conduct ten pianists from the faculty in a piano ensemble with the Atlanta Conservatory Orchestra. Two Atlanta units composed of elementary and advanced pianists take part under the direction of Mrs. Paul Bryan and Eda Bartholomew. Rehearsals for the mammoth piano ensemble festival have been in progress for several weeks in preparation for the concert on November 12. M. S. W.

### *Vivian Sharp Morsch Active as Choral Director*

Vivian Sharp Morsch, director of the A. Cappella Chorus of Bergen County, N. J., also is choir director of the First Methodist Church of Hackensack. She was formerly supervisor of music in the Evanston, Ill., public schools and is a graduate of Northwestern University. She is working for her master's degree in church music under Clarence Dickinson of the Union Theological Seminary. Mrs. Morsch has composed choral pieces for choir and secular choruses. Her husband, Chester E. Morsch, is organist at St. Paul's Episcopal Church, Great Neck, L. I., and is a member of the American Association of Organists. He is the composer of choral numbers which have been given public performances.

*MILLO PICCO*

*has reopened his New York vocal studio for the season. Mr. Picco was for eighteen years a leading baritone of the Metropolitan Opera. He emphasizes the principles of bel canto in his instruction.*

### *New York Light Opera Guild to Hold Auditions*

John Hand, general director and conductor, announces this season's plans of the New York Light Opera Guild. In addition to the guild's regular annual production of light opera, members will appear this fall in a New York program at which excerpts from the better operettas will be performed.

Mr. Hand advises that the guild is interested in contacting youthful American singers of ability and ambition for presentation in this performance and, later, in the annual production of light opera. Auditions may be arranged by communicating with the New York Light Opera Guild, New York City.

### *Isidor Achron Heard in Scranton Program*

SCRANTON, PA.—Isidor Achron, pianist, was heard in recital on October 18 at the Y. M. C. A. Auditorium, delighting a large audience with a generous program which comprised: two preludes and fugues, C minor and D minor, of Bach; the Beethoven sonata (op. 2, No. 1); four Chopin pieces; and, in his final assortment, The Lark (Glinka-Balakireff), Trois Danses Fantastiques (Shostakovitch), L'Enfant Prodigue (Debussy) and Liszt's Funerailles Mr. Achron's technical mastery and brilliant interpretative insight were set forth strikingly in this list. The pianist is a player of magnetism, who seizes and holds the interest of his hearers from the first note he strikes, projecting vividly the shifting moods and colors of the music under his hands. Prolonged applause was the tribute of the audience to Mr. Achron. K. P.

### *Lucy Lowe to Offer Recital of American Popular Songs*

American Popular Songs (1776-1936) is the title of the costume recital which Lucy Lowe is giving in Town Hall on November 14. The first assortment is designated Quaint Airs of Colonial Days: Yankee Doodle Came to Town; the second, Ditties of the Sentimental Sixties: Crinolines and Minstrels; next, Remember "Tarara Boomdeay" and "The Good Old Summer-Time"; fourth, "Mademoiselle from Armentières" and "Over There"—You're in the Army Now; and finally The Hey-Hey Twenties: Just Before the Depression, Father; and Swing It, Sister! As We Are.

### *John Carroll's New York Concert*

John Carroll will give his annual New York song recital at Town Hall on November 10, with Rhea Silberta at the piano.


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# Providing Cultural Training for Girls In a Stimulating City Environment

## Helen Norfleet, Founder of New York School Which Bears Her Name, Tells of Musical Work Done by Institution

The Helen Norfleet School of New York was established by Helen Norfleet to provide a cultural and stimulating environment for girls with artistic interests. Miss Norfleet is a pianist of prominence, having appeared as soloist with eight symphony orchestras in this country, including the New York Philharmonic; she is a writer on musical subjects, and has toured widely with the Norfleet Trio, whose other members are Catharine Norfleet, violinist, and Leeper Norfleet, cellist.

"One feature of our concert work," said Miss Norfleet, "is to give programs for children. We have given these extensively, and it was through this that I began to think of the educational opportunities which are offered to young people. Of course, they are very fine in this country. Our colleges give general education, and for those who wish to concentrate entirely on the arts, we have excellent schools for music, painting, acting and so on in the large cities.

"However, I thought there was one type of student not entirely taken care of by either the colleges or the technical schools. I mean the girl who is artistic by nature, and wants technical training, but who at the same time wishes to acquire a wide cultural outlook.

"As a result, I formed my school, which has its headquarters in my own house, just across Fifth Avenue from Central Park in New York City.

"There I accept a limited number of girls who come under the classification I have described. There are not strict entrance requirements. In general, the girls must have completed a high school education, or its equivalent; but the girl of artistic interests who has failed to receive her diploma because she is weak in perhaps one subject would not be barred. We have also college graduates among our students.

"The school first of all places the girl with a teacher of whatever art she wishes to study, whether it is music, painting, sculpture, architecture, dancing, acting, writing, interior decoration, costume designing. I have found it productive of excellent results to have no regular faculty in the arts at the school; instead, each girl's yearly fee includes study with some eminent teacher in the metropolis or in one of the technical schools. I am thus enabled to choose the teacher I think best suited to each girl, instead of having to turn all the students of a certain course over to one or two instructors.

### Art in History

"A generous part of each student's time is devoted to this specialized study, but in addition there is a course at the school called the Background of Art in History, which is required of all students. This course is given by H. Theodric Westbrook of the faculty of Columbia University, and it is designed to include all the Western civilizations, beginning with the Greek. Of course, this takes in history, literature, economics, sociology, psychology, politics and religion and their significance in the development of our race.

"Each girl studies at least one foreign language, in addition to receiving training in English, spoken and written. Mara Moser, formerly of the faculty of Berne College for girls in Switzerland, is in charge of the language study. Our school is one of the first in the East to present a course in choral speech, or verse choir work, under Edith Rodkey, who, by the way, gave this work at Camp Norfleet last summer.

"The school adopts the plan of including at least one opera, concert, dance recital or theatrical performance each week in the yearly fee. Students may also attend still other such events.

### Social Environment

"Another feature of the life at the Helen Norfleet School is the social environment. My sister and brother and I often entertain distinguished artists in our home, and the girls, of course, are introduced and given an opportunity to meet and talk with these people informally. The girls in turn serve as hostesses for the school's weekly social affairs, and we welcome their friends to these gatherings.

"The length of study at the school is two years, with an optional third year which takes in European travel and residence. Students may arrange for vacation trips to Bermuda, Washington or other cities, or to New Hampshire or the Adirondacks for winter sports."

Miss Norfleet and her brother and sister continue their concert appearances as the Norfleet Trio this winter. They also maintain the Norfleet Camp each summer in Peterboro, N. H. The camp, which completed its eleventh season this year, is for girls of all ages from five years up.

"He had a most successful term this summer, culminating in a pageant, an original program based on the works of Stephen Foster. The camp offers artistic studies in addition to the usual outdoor recreations, and the Helen Norfleet School in New York might be considered an outgrowth of the educational work in the summer camp."

M. L. S.

# MUSIC NOTES from Coast to Coast

**PORTLAND, ME.**—A Music Festival of the Federated Music Clubs of Maine was held at Sanford, sponsored by the Richmond Glee Club of Sanford. Greetings were extended by the president of the Maine Federation, Mrs. Merritt Farnum, of Lewiston. An organ recital by John Fay, of Portland, opened the program for the first day. A chorus of sixty-one voices, under the direction of Cora Pierce Richmond, gave several numbers. Harold Patrick, of Newark, N. J., was the guest artist, whose fine quality of tone and remarkable range of voice were much appreciated. A concert was given by the Bel Canto Singers, of Kezar Falls. On the second afternoon, after the opening organ concert by Mr. Fay, duets, by Elaine Janson and Harold Patrick, were presented; also piano solo by Loretta Larochellee, of Portland; a vocal duet by Agnes Tibbetts and Blanche Poulin; a piano duet by Loretta Larochelle and Margaret Knight, of Portland, and selections by the Richmond Glee Club, with Agnes Skillin Tibbetts as soloist. A junior program was also presented, and voice contests were held. The closing evening program included organ numbers by Mr. Fay; selections by the Bye Family Ensemble, of Portland; a song group by Mr. Patrick; piano numbers by Ocy Downs, of Portland; choral works by the Rossini Club Chorus; duets by Mrs. Janson and Mr. Patrick, and closing numbers by the chorus.

The Fifth Annual Choir Festival was given in City Hall. Twelve senior choirs and five junior choirs participated in the program. This festival was under the auspices of the Department of Music in Religious Education, of the State Federation of Clubs, of which Mrs. Foster Haviland is the director. Rev. F. Jefferson Neal, president of the Portland and South Portland Federation of Churches, presided. Howard Stevens was conductor, and Maude Huston Haines directed the junior choirs. The various organizations represented Portland, South Portland, Westbrook, Sanford, South Berwick and Bath. The four organists were Howard Clark, organist of Congress Square Universalist Church, who played the prelude; John Fay, of St. Joseph's Catholic Church, the offertory; Alfred Brinkler, F. A. G. O., of St. Luke's Cathedral, the postlude, and Fred Lincoln Hill, of the Westbrook Congregational Church, who acted as accompanist. The program consisted of organ compositions and anthems by the massed choirs. Solo parts were taken by Cora Connors and Ellstad Smith.

Julia Noyes, past president of the Rossini Club, was hostess, honoring Louise Armstrong, the new president of the club. The guests included active and privileged members of the club. A memoriam to Mrs. Harry Files was read. The last closed meeting of the club was held at the home of Mrs. Herbert Payson. Musical numbers were given by Ruth Lynn, soprano, and Elinor Carter, pianist.

S. R.

### *Dickinson in Pittsburgh*

Clarence Dickinson gave an organ recital and address at Shadyside Presbyterian Church, Pittsburgh, Pa., on October 5, upon the occasion of the installation of Russell Wichmann as organist and choirmaster. Mr. Wichmann holds the degree of Master of Music from Union Theological Seminary School of Sacred Music, of which Dr. Dickinson is director. The subject of the address was Music and Religion, and Dr. Dickinson performed works by Andriesse, Bach, Rinck, Farnaby and the first movement of his own Storm King Symphony.

### *New York to Hear Don Cossacks*

The only New York appearance this season of the Don Cossack Chorus (Serge Jaroff, conductor) takes place in Town Hall on November 30 in the Town Hall Endowment Series. Paul Stoes is the manager of this chorus, which he has presented throughout this country for several seasons.

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## CONSERVATORIES and SCHOOLS

### *Louisiana State University*

BATON ROUGE, LA.—Louis Hasselmans, conductor of French operas for the New York Metropolitan Opera Association during the past fourteen years, has been named director of the department of chamber music in the Louisiana State University School of Music, according to announcement by Dr. James M. Smith, president of the university. The appointment becomes effective immediately after Mr. Hasselmans completes his engagement with the Chicago Civic Opera, where he is now conducting a series of eight French works.

Mr. Hasselmans will conduct the operas presented by the school and assist with the symphonic works in addition to his duties as director of the chamber music department, according to the announcement. Pasquale Amato, former Metropolitan baritone, is artist-teacher of voice and artist director of opera at the university.

### *Franz Liszt Academy*

WAWA, PA.—Aleja Campo, Spanish dancer, now resident in Swarthmore, Pa., and teaching all forms of the dance, has recently joined the faculty of the Franz Liszt Academy. She has lived in Spain,

*(Photo by Novoa, Seville)*

*ALEJA CAMPO*

was in the casts of the Triangle Theatre of New York, has taught in Cleveland, danced in the Cornell University Summer School Series, and was chairman of dance for the National Federation of Music Clubs. She has just returned from a summer of study and observation in Mexico.

Judge and Mrs. George A. Welsh, of Lima, Pa., will give a musicale on November 21 to introduce the faculty of the Franz Listzt Academy of Musical Art (Constance H. Beauer, director).

### *Academy of Vocal Arts*

PHILADELPHIA.—Edgar Milton Cooke, dean of the Academy of Vocal Arts and head of the vocal department, has had wide experience both as singer and teacher. His career began in the United States, with church, oratorio and concert singing, then branched out into the field of opera, where he sang many years as leading tenor in Dresden, Leipsic, Munich, Cologne, Aachen and other cities of Germany. His repertoire included all the standard operas. The World War compelled him to return home and since then he has devoted his time to the development of singers. For many summers he taught in Berlin, but the founding of the School for Vocal Scholarships (now the Academy of Vocal Arts) and the summer classes sponsored by it required his entire time in this country. Among his artist-pupils in Germany are Gotthold Ditter, leading baritone in Berlin and Bayreuth, and Werner Kius, another prominent German baritone.

### *Oberlin Conservatory*

OBERLIN, O.—Rehearsals of the largest orchestra in the history of the Oberlin Conservatory of Music were begun this semester under the direction of Professor Maurice Kessler, who was one of the guest conductors at the Great Lakes Exposition in Cleveland during the summer. The size of the string section now rivals that of major professional organizations and the woodwind section has been greatly strengthened.

On November 24 the orchestra will present its annual fall concert in Finney Memorial chapel. This year the program includes Brahms' fourth symphony, French Suite in D by Bach and several compositions by Wagner. For some years the orchestra has accompanied the Musical Union in both its winter and spring concerts. Just before Christmas they are to do Bach's Das Weihnnachts Oratorium in Finney Chapel.

### *Marie Gabrielle Morris Discusses Foreign Diction in Singing*

Marie Gabrielle Morris of New York, teacher of French and Italian diction, in a recent interview stressed the importance to a singer of proper grounding in foreign languages.

"All good vocal teachers realize the necessity of such study, but regrettably this need is often not recognized by the voice student," said Mme. Morris. "How frequently one reads the criticisms of song recitals and finds comments such as—'The singer could not cope with the foreign languages he sought to employ.' Or, 'The artist's interpretations were limited by lack of understanding of the foreign text.' . . . 'Tone quality suffered by insufficient knowledge of diction in the foreign tongue.'

"The relation of tone and color to the purity of diction is known to all serious teachers and students. Therefore, my purpose is to cooperate with the voice teacher in instructing my pupils, first preferably in the rudiments of the language, and later in guilding them in correct pronunciation and expression of the words." M. L. S.

### *National Orchestral Association Features Aural Harmony Courses*

The National Orchestral Association features as part of its instruction for young orchestral musicians the courses in Aural Harmony of Franklin Robinson. The officials of the association feel that the increasingly high standard of musicianship required of orchestral players has made a knowledge of harmony and kindred theoretical subjects an indispensable part of orchestral experience. The classes are open to the members of the training orchestra without charge and to non-members at a nominal fee. Mr. Robinson's Aural Harmony Revised has just been published.

### *Haubiel in Musicales*

Charles Haubiel gave several musicales at the home of Mrs. Parker Bremer at Dublin, N. H., during the week of October 9. He played some of the music he wrote at the MacDowell Colony this summer.

Mr. Haubiel also gave a musicale for his New York University students at his New York studio on October 18. On that occasion he gave one thousand pieces and books of music to his students from the library of the late Anjinette Hall, a friend and patron of music.

### *Sturani Artist-Pupil Heard in Rhode Island*

PAWTUCKET, R. I.—Joseph Paul Smith, baritone, sang at the Tercentenary Concert of the Pawtucket Senior High School on October 13. His beautiful voice and artistic delivery brought him an ovation and indicate a brilliant future. Mr. Smith is an artist-pupil of Cesare Sturani of New York.

W. P.

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### *Coolidge Medal Conferred on Edwin T. Rice*

The Elizabeth Sprague Coolidge Medal, which is bestowed for eminent services to chamber music, was conferred this year on Edwin T. Rice, who thus becomes the fifth recipient of the medal, which went in 1932 to Walter Willson Cobbett, in 1933 to Adolfo Betti, in 1934 to Alfredo Casella, and in 1935 to Carl Engel. The actual award was incidental to the Founder's Day Concert, October 30, at the Library of Congress, Washington, D. C., which this year was marked also by the first public appearance of the recently established Coolidge Quartet. Mrs. Coolidge personally made the presentation to Mr. Rice.

## Studio Notes

### *KATE S. CHITTENDEN*

An invited audience gathered on October 30 at the New York studio of Kate S. Chittenden to hear a recital by Anne Mundy, pianist, who formerly was a pupil of Miss Chittenden at Vassar College. Miss Mundy recently returned to America from study under Sauer and others in Europe. At Miss Chittenden's studio she performed a program by Bach, Schumann, Chopin, Ravel and Liszt. At the outset her warmth of interpretation, coupled with clarity in the outlining of the subject of the Bach Chromatic Fugue, enlisted attention. Etudes Symphoniques (Schumann) was pervaded with romantic sentiment and singing tone. Chopin studies and mazurkas displayed variety of touch, and a Ravel sonatine and two Liszt excerpts closed the varied program. Particularly in the last-named, the constant building of effects came in dazzling procession, warm applause following each of the young artist's items. F. W. R.

### *HARRIOT EUDORA BARROWS*

Geneva Jefferds Chapman will assist Harriot Eudora Barrows in the teaching of voice at her Boston studio this winter. Miss Barrows divides her time between studios in New York and Boston.

### *FRANCIS ROGERS*

Phil Duey, NBC artist and a former pupil of Francis Rogers, on November 1 at Mr. Rogers' New York studio, held a dress rehearsal of the program he is to sing on November 8 at Town Hall. This is Mr. Duey's first New York song recital. On November 4, Leonard Stocker, baritone, artist-pupil of Mr. Rogers, gave a song recital at the Studio Club, New York.

### *LOUIS DORNAY and BETSY CULP*

The Soirees Intimes, which have become associated with the Dornay-Culp Studios of New York, were opened for this season on October 26, with a program presenting several artist-pupils of the studio, Mr. Dornay, and Mme. Culp at the piano. Operatic excerpts were the order of the evening, beginning with two quartets from Martha (Flotow), sung by Suzanne Laval, Grayce Albert, Robert Miller, John Graeber and Edward Era. This was one of several ensemble numbers, including the trio from Mozart's Magic Flute, trio from Carmen and the sextet from Donizetti's Lucia di Lammermoor. The joint work of the groups was exemplary, setting forth this familiar music in enjoyable terms. Mr. Dornay revealed his fine voice and style in an aria from Massenet's Herodiade, and Sataneg Simsaria was applauded for singing of a passage from the same work. Lucille Manners, soprano, scored for her exquisite performance of the aria from Charpentier's Louise and the Jewel Song from Faust. In addition to those already mentioned, the participants in the group singing comprised Joseph Matzner and Eddie Albert. The concert was attended by the large audience that usually marks these programs at the Dornay-Culp headquarters, and there was ardent applause throughout the evening. J. S.

### *EDYTHE J. MAGEE*

Edythe J. Magee has re-opened her studio in New York after spending several months this summer teaching in Dallas, Tex., and Hollywood, Cal. Among her pupils actively engaged are Hizi Koyke, Japanese soprano, on tour with the San Carlo Opera; Mary Moore, coloratura soprano, formerly with the Metropolitan Opera, who begins an extensive concert tour, on February 1; Ora Hyde, lyric soprano, now singing leading roles at the Stadt Opera House in Vienna; George Hirose, Japanese baritone, engaged for a year's concerts in Japan; Dolores Lore, soprano, to sing Mimi in Los Angeles this winter; Helen Clive, presenting recitals in California; Tomiko Kanazawa, Japanese soprano, under management of Behymer in California; and Lili Zehner, under contract for five years with Walter Wanger.

### *LOUISE JENKINS*

Derk Kamerbeck, Holland-American tenor, who studies with Louise Jenkins of New York, recently sang before audiences in New York City. Besides appearing in costume recitals, Miss Jenkins develops voices. She has pupils who are prominent in concert, radio and church singing.

*NANA GENOVESE,*

*through whom Alfredo Salmaggi offered two scholarships for vocal lessons recently. The winners, New Jersey girls, were Dorothy Hendrie, soprano, and Lela Flossman, contralto. In addition to her teaching in Tenafly, N. J., Mme. Genovese is to teach again in New York this season.*

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*WINIFRED CECIL,*
*soprano, returned to the Maxwell House Showboat Hour (NBC red network) on October 29.*

*BEFORE A CONCERT AT THE PLANTATONS CLUB,*
*Providence, R. I., featuring Maria Silveira, soprano. Left to right: Jose d'Oliveira, Portuguese consul of Providence, and Mrs. d'Oliveira; Miss Silveira; Gov. Theodore Francis Green of Rhode Island and Mrs. Ellis Yateman. The consul and Mrs. d'Oliveira gave a reception in Miss Silveira's honor. (Photo by Gray Studios.)*

*JOAN PEEBLES*
*and DR. HOWARD HANSON*
*at Chautauqua, N. Y., this summer during Dr. Hanson's visit there as guest conductor of the Chautauqua Symphony Orchestra. The mezzo-soprano, who sang principal roles with the Chautauqua Opera, is a graduate of the Eastman School of Music.*

*MARK LEVANT,*
*recently resigned as concertmaster of the Metropolitan Opera Orchestra. He has been engaged as a concertmaster of the Radio City Music Hall Orchestra under Erno Rapee. (Photo by De Mirjian-Nasib, Inc.)*

*ELSA HILGER,*
*cellist, after her recent broadcast as soloist on the Magic Key program over WJZ, with Charles O'Connell, associate conductor of the Philadelphia Orchestra, who conducted, and Marjory Tyre, harpist of the orchestra.*

*JANE CAMERON,*
*contralto of St. Paul, is now making her headquarters in New York. Mrs. Cameron was formerly soloist at the Cathedral in St. Paul and besides considerable concert work sang over KSTP, where she was featured for fifty-two weeks on the Sweetest Maid Hour (for Griggs Cooper and Associated Companies) and for the same length of time for the First National Bank Hour, in addition to holding two sustaining programs. She was also heard over WCCO.*

*CLEMENCE GIFFORD,*
*mezzo-soprano of Hollywood, appears as soloist November 8 with the Tucson Arizona, Symphony Orchestra (Henry Johnson, conductor). She sings the role of Herodiade in this opera on November 24 at the Los Angeles Biltmore Theatre for the Euterpe Opera Reading Club. Roland Paul is to be the musical director. Miss Gifford is scheduled to sing Amneris in Aida on November 26 at the Los Angeles Shrine Auditorium.*

*EDYTHE J. MAGEE (centre)*
*with two of her artist-pupils, Dolores Lore, soprano, and Dana Bischoff, contralto, in California this summer. Mrs. Magee spent several months there, coaching some of her prominent singers for engagements. She has returned to her New York studio.*

*MAURICE ZAM,*
*pianist, teacher and pedagogue of Hollywood, on November 9 inaugurates a course analyzing musical compositions for the benefit of teachers, students and music lovers at the Pacific Institute of Music and Fine Art in Los Angeles.*

**(See Inside Front Cover for Additional News Pictures)**

MUSICAL COURIER
Weekly Review of the World's Music

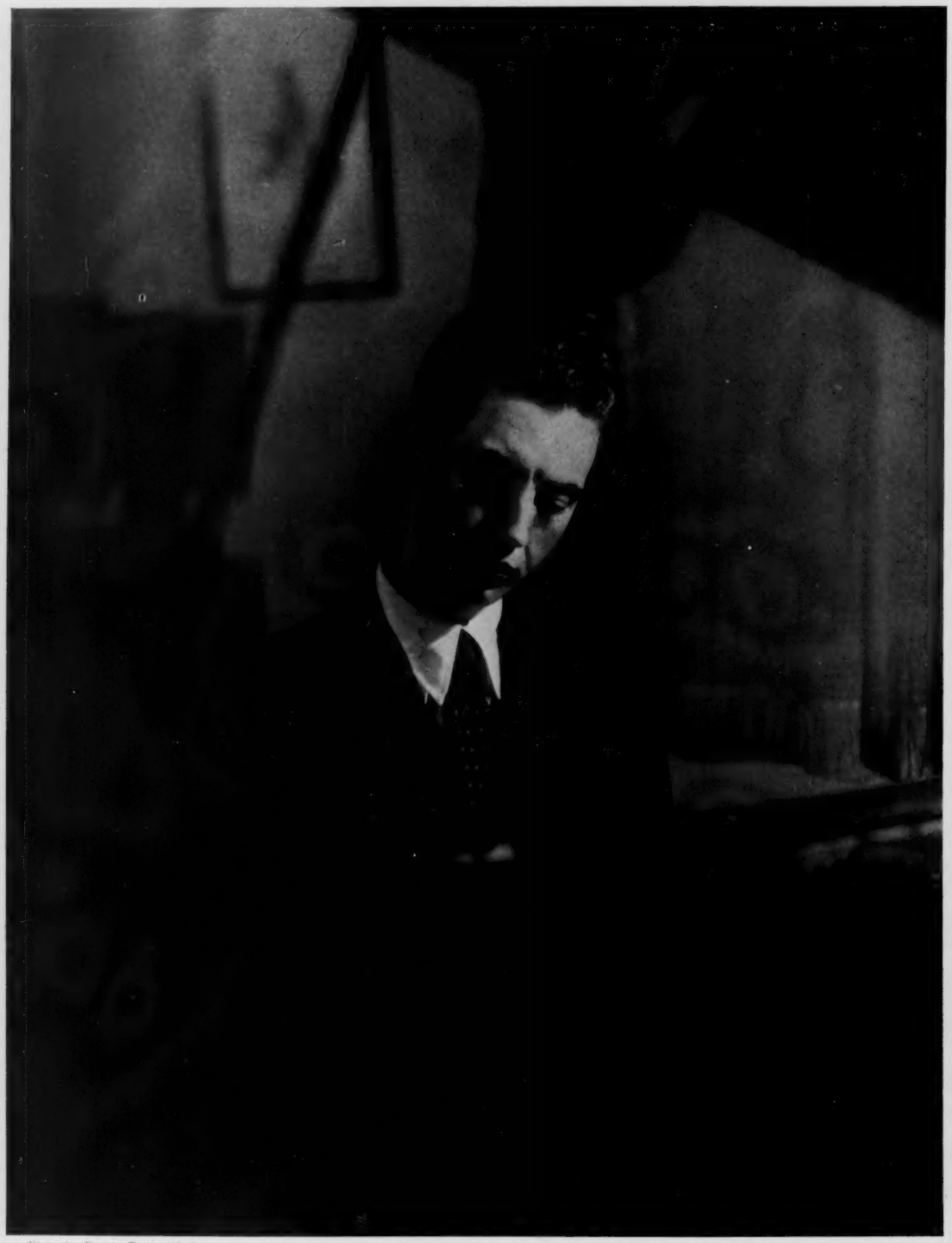

Photo by Renato Toppo, N. Y.

## WEBSTER AITKEN

**Pianist**

**Gives a Recital in Town Hall, New York, on November 29**